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The Anglo-Saxon Chronicle, according to the several Original Authorities. Edited, with a Translation, by Benjamin Thorpe. 2 vols. Published by the Authority of the Lords Commissioners of Her Majesty's Treasury, under the Direction of the Master of the Rolls. (Longman & Co.)

THE North Anglian annalists found a classical summarist in Beda before they perished from the earth. Northumbria having ceased to be the chief power in Britain, and the course of empire having passed from it to Mercia, and thence ultimately to Wessex, the head-quarters of our vernacular literature were shifted from the northern to the southern extreme of the island. History was seen from a Wessex point of view, and the annals of other countries in the island flowed as tributaries into the Chronicles of Wessex. Of these Chronicles we have half-a-dozen still extant, and they are first-rate monuments both for history and language. They have been long disregarded, but are now beginning to receive the consideration which they merit. We welcome the appearance of these texts, printed in full, under the direction of the Master of the Rolls. Editing the Saxon Chronicles is no longer the obscure and solitary task it once was. When Whelock laboured, in the sixteenth century, at his 'Chronologia Anglo-Saxonica' there were few who could correct his errors; and when Gibson produced his admirable 'Chronicon Saxonum,' in the seventeenth century, there were many who honoured his erudition, but very few who could appreciate the value of his labours. Ingram's more comprehensive work, with the first English Translation, published in 1823, addressed itself to a larger circle, and appeared at a time when some interest was beginning to be felt in ancient vernacular literature. But since that date, we have entered into a new region of thought. The growth of Gothic Philology, combined with the improvement of historical conceptions, has invested with a peculiar interest the productions of primitive civilization, which, in a former age, could not compete with the books written in the full bloom of Greek and Roman refinement. We no longer hear the Saxon Chronicles stigmatized for their meagreness; and the pompous verdict of Ingram, though it might provoke a smile at the magniloquence of a bygone generation, yet would not be rejected as absurd. He says in his Preface: 'Philosophically considered, this ancient record is the second great phenomenon in the history of mankind. For, if we except the sacred annals of the Jews, contained in the several books of the Old Testament, there is no other work extant, ancient or modern, which exhibits at one view a regular and chronological panorama of a PEOPLE, described in rapid succession by different writers, through so many ages, in their own vernacular LANGUAGE. Hence it may safely be considered, not only as the primæval source from which all subsequent historians of English affairs have principally derived their materials, and consequently the criterion by which they are to be judged, but also as the faithful depository of our national idiom; affording, at the same time, to the scientific investigator of the human mind a very interesting and extraordinary example of the changes incident to a language, as well as to a nation, in its progress from rudeness to refinement.'

However severe a pruning the complete historian may see it necessary to bestow upon

this passage, there is one ground upon which it deserves respect and indulgence. It is the voice of a laborious editor, thoroughly warm to his subject, and goaded by the indifference of others to vindicate his favourite study with rhetorical vehemence. It was not then generally understood that these Chronicles are the marrow of the later Latin historians, whose additions are generally of doubtful value. This knowledge is now by no means uncommon; and altogether the public to which Mr. Thorpe commits his work is favourably prepared to receive it. He had the encouragement of being quite sure that whatever improvements he could make upon foregoing editions would be soon distinguished and appreciated. For it is not the occasional Saxon scholar alone who now takes an interest in the Saxon Chronicles, but every one who cares about the best specimens of early history, or the purest sources of native language, and, in fact, everybody who prizes literature and forms a library.

Mr. Thorpe's edition will be found to be a highly useful contribution to the general study of the Saxon Chronicles. The arrangement of the work, by which all the extant manuscripts are printed *in extenso*, in parallel columns, is one which will be too quickly appreciated by the philologist and the historian to need our commendation. The crowded and somewhat confusing aspect of its pages could hardly be avoided when six authorities had to be presented to the eye at a single view. It is only to be deplored that this happy arrangement has not been carried through without modification. In certain instances, where some of the manuscripts deviate from the highway of history to enlarge upon topics of local interest, the editor has taken the course of cutting out these episodes, and printing them at the foot of the page, thus making the parallelism between the Chronicles appear more complete than the reality. It is only just to suppose that this was done advisedly, yet we cannot approve of the decision. The business of the Editor was not to produce a *harmony* of the Chronicles, but rather to expose their divergencies to the reader's view, and make them as conspicuous as possible. It would have added a few blank pages to the first volume; but it would, at the same time, have saved an awkward complication, and would have enabled a reader to gauge the several capacities of the Chronicles at a glance, if the original plan had been carried out in its simplicity.

But even as it is, the contrasts are too forcibly brought out to allow a reader to adopt without modification the view, which to the Editor "seems indisputable, that the several manuscripts, whether West Saxon or Mercian, are derived from a common original." This seems to mean that there is a common element running through them, and that this common element is so dominant and so pervading as to reduce the individual characteristics of the several manuscripts to comparative insignificance. According to this, their divergencies are merely editorial additions or abbreviations. This suggests the notion that there was once on a time a standard history of Wessex or of Mercia, &c.; that copies of it were multiplied, and in passing under different hands modified, till it resulted in the variety now presented by the six extant manuscripts. This is as much like the truth as a tree upon china is like a tree in nature. Nature is not so uniform; and the interest of the Chronicles springs out of a similar fact, namely, that as to their outline and the symmetry of their parts, there is absolutely no touch of art—all is spontaneous.

You cannot say where "the Chronicle" begins;

for the manuscripts have each a different point of emanation, and what was in one book chapter the first (so to speak) was only a borrowed extract in the next, and merely prefixed by way of introduction. It is certain that they none of them "begin at the beginning," except, perhaps, the sixth manuscript,—hardly worthy to be called a chronicle, a mere register of extracts. All the other Chronicles have a time and point of their own, which is their peculiar starting-place or beginning, the nucleus, or *umbilicus*, of that particular Chronicle. Whatever additional matter they could glean or copy from other sources, they post-posed, or pre-posed, so as to obtain for the whole composition that order which alone appeared desirable to the compiler, a chronological sequence.

To convey a right idea of what the Saxon Chronicles are, they ought to be spoken of, not in the singular, as "The Chronicle," but in the plural, as indicating what they really are, a *series* of annals of contemporary, or proximately contemporary, events, continued by different hands through a succession of generations. The various manuscripts are not so many various forms given by diverse handling, and a diversity of editors, to a work which in its origin is substantially *one*. The diversity of the labour bestowed upon the Chronicles arises out of the fact, that the labourers belong to different generations; that distances between events and chroniclers are continually varying from Chronicle to Chronicle; the ancient events perpetually receding and waning in importance, while new facts are freshly emerging above the horizon to the later composer's view. This is the one thread which the student of these writings must seize, in order to extricate his ideas from the haze and confusion in which they will otherwise be involved. And in this respect it would have been serviceable had the Editor in this new edition marked his authorities throughout by some serial method of notation. That which was devised by the editors of the 'Monumenta Historica Britannica' could hardly be improved upon. (Except, perhaps, in regard to the seventh Chronicle, which they have called G, but which Mr. Thorpe, by an improvement, has called W. This book, however, we have hitherto ignored, and shall continue to ignore, in the present article, on account of its comparative insignificance.) They entitled the six chief Chronicles A, B, C, D, E, F, and this gamut has no small capacity of development. In the first place, their *serial* order is denoted, as well as the relative position of each Chronicle in the series; and further, this simple device acts as an aid to the memory. Thus: A is based on the ninth century; B on the tenth; C and D on the eleventh; E and F on the twelfth.

Again, there is a signification in the relative order of C and D, though both are of century the eleventh. D continues a few years later than C; and further, D exhibits the general complexion of C in combination with a large part of the peculiar properties of E. The same holds of E and F; and, in fact, this system of notation is strikingly free from defect, in a serial point of view. This is no trifle, for, as already shown, it is the leading clue to order where we should else have a tangle.

But it has deeper significance and value. The course of historical knowledge and taste—progression and retrogression—the expansion of the area of historical interest, can well be strung upon this alphabetic concatenation. A is, in its base, West Saxon, with hardly a foreign notice more remote than just over the Thames, from Mercia, always excepting

Rome, and France which lay in the route thither. B is familiar with the whole of Mercia, where the interest of his time chiefly centres; and he has embodied a Mercian Chronicle. C narrates, on the one side, some Welsh events, as Swegen's war with King Griffin; and, in an opposite direction, weaves into his annals the politics of Denmark and Norway. D is the first who enriched his pages by drawing upon the Northumbrian annals. E inherits all that has been enumerated, and adds copious notices of Normandy, frequent visits to Jerusalem, a single mention of India, and of another country hardly less remote to their knowledge—Spain. Besides the West Saxon, Mercian and Northumbrian sources of the others, this book embodies a brief Chronicle in Latin, which seems to have been composed by a native of France. Moreover, this Chronicle trumpets the rapacity of the early Norman times, and the exertions made by the monks to fortify their possessions by rooting them as deeply as possible in ancient history, and fencing them by the most tremendous anathemas. Here appears the first step in that decline of history wherein public interests were disregarded for local and monastic narrative. F exhibits progress, which is all retrograde. The weakest point of E is on a par with the only excellence of F. He intersperses a series of articles through his work, under the proper dates, to demonstrate that his conventual body (Christ Church, Canterbury) was in its primeval purity monastic, and not merely canonical. These and cognate insertions are the salient parts of F. All the rest is a mere stringing together of *excerpts* from other Chronicles, and although he has occasionally preserved a notice from sources now lost, yet he is chiefly curious as the earliest specimen of that style of history-making which was then beginning to be prevalent—that of collecting interesting scraps—*Flores Historiarum*.

We have entered upon these details to show that this notation recommends itself by its suggestive power as well as the convenience of simplicity and brevity, and that when it had once been started it ought not to have been dropped. Mr. Thorpe has headed his parallel columns with the press-mark which serves to indicate the book in the library where it is preserved. This is neither simple nor suggestive. It is confusing to the mind, and barren of any association either as to the quality of the given book or its relation to the others. It is hard to retain such a mark in the memory so as to recognize it again. For instance, the three manuscripts, B, C and D, are indicated as follows:—B is Cott. Tiber. A. vi.; C is Cott. Tiber. B. i.; D is Cott. Tiber. B. iv. Such are the marks employed to distinguish three manuscripts, which it is essential to the intelligence of the reader that he should quickly identify, each wherever he happens to meet it. If it was necessary, as a matter of formal propriety, that such marks should appear in an "Editio Principes" there could yet have been no valid reason against adding the others, which take so little room and are so really instructive.

But while this edition is based upon the contrasts of the different Chronicles as its fundamental idea, that idea does not appear to have been mastered by the Editor. Had he once appreciated the principle upon which he was moulding his work, so far from entertaining the idea that all the manuscripts are mere phases of an individual work, he would rather have been inclined to discover in each single manuscript traces of its composite nature. The participation in a common element no more makes the Chronicles one individual work, capable of being correctly spoken of

in the singular number, than the presence of a much larger common element in the mediæval historians deprives them of their plurality and reciprocal independence. And, the due appreciation once accorded to this idea, the mind is next solicited by its corollary. Each one of the Chronicles is the conglomerate of a little batch of minor Chronicles which it represents, and out of which it was composed:—very carelessly sometimes, to the exposure of the process and the gratification of the earnest student, but to the occasional perplexity of our Editor. The following examples will illustrate our meaning: All six of the Chronicles record, *uno ore*, the death of Offa in the year 794. But, two years later, D and E relate the same event in a more obituary-like manner. The Editor's note gives reason for believing 796 to be the correct date; but he offers no account of the double entry, of which the cause is sufficiently interesting to be noted. The compilers of D and E were working (as has been already noticed) a new mine, which A B C had not the benefit of, viz. the domestic annals of Northumbria. They had before them double materials—those used by A B C, in which Offa's death stood under 794, and likewise the Northumbrian authorities, in which it was entered, with more attention and circumstance, under 796. The editors of D and C heedlessly copied both, and thus made their narrative self-contradictory; but through their blunder left a trace of which the investigator may avail himself. Another instance occurs a few years later. The consecration of Beornmod to the See of Rochester is entered by E under 801 and 802. The Editor has thought the repetition worthy of a double notice at the foot of the page, both in the text and in the translation; but he has offered no explanation. In fact, Mr. Thorpe does not appear to be in possession of the key to the intricacies of the work which he has taken the task of editing.

This was a work which deserved mature consideration. Mr. Thorpe is an able Saxonist; and if he had pursued his task with deliberation, he might have made this edition almost perfect. Having been long engaged in editing texts and correcting blunders of scribes, he has here followed the accustomed track, without reflecting that there were circumstances which prescribed a deviation from the usual course. In presenting a single text to the reader, the first and most obvious task of an editor is to remove difficulties and make the text intelligible. But when several texts are exhibited in parallel array, the solecisms or other imperfections which are peculiar to any one text are readily corrected by the reader himself, who has only to cast his eye over another text to the right or left of that on which he is engaged. On this ground, Mr. Thorpe might have spared himself much superfluous toil, in emending the texts by mere comparison with one another, and often by an arbitrary exercise of preference for one text over another. The margin is studded with words which have been put out of their places in the text, and replaced by forms more pleasing to the critical taste of the Editor. Here, we must say, Mr. Thorpe seems to have mistaken his task. His business was to present the several texts in their integrity, and to let them speak for themselves by force of comparison. If the Editor felt uneasy about letting abnormal forms pass unnoticed, it was easy for him to indicate every such form by an asterisk, giving us information once for all of the signification of the said asterisk. A mere hiatus would have served in the case of omissions, and would have been preferable to supplying them, seeing we cannot be sure what the exact form should be. It

would have been serviceable to the student to know that imperfect sentences or questionable forms were not due to editorial inaccuracy; while we should gladly have been spared the endless repetition of "*Sic MS.*" "*Not in MS.*" fringing the pages incessantly. These abnormal forms are, indeed, among the most valuable properties of the Chronicles. They should indeed be stigmatized by some conspicuous mark, if only to help the philologist to the cream of the book. The scribes who penned these records were only too much under the bondage of a scholastic orthography, which restrained them from committing to parchment a genuine representation of the speech they used. But, happily, a natural expression escapes them now and then by way of blunder when they are a little off guard. *Naturam expellat furc, tamen usque recurret.* And these little escapades of genuine "Englisc" our Editor has objected to as incorrect—has set them in the margin and filled their places with sound grammatical forms. The mature philologist will not object to the prominence thus given to eccentricities which are his best material, but it may confuse the notions of the tyro.

We may give an instance or two. The scribe of manuscript "E" has (p. 356) written *theora* instead of *heora*. No doubt it was a blunder, but one which enables us to see how English was progressing, where it was not under the restraints of grammar. The genitive of *they*, or, what amounts to the same thing, the possessive pronoun of *they*, is now in modern English *their*. In book-Saxon it was *heora*; and even so late as Chaucer it is *hir*; in Wyclif, *hern*. But we must not suppose our modern form to be of more recent growth than the times of Chaucer and Wyclif; for the Ormulum, nearly two centuries before them, gives us very nearly our present pronunciation under the fanciful spelling *theffre*; and a little higher up the same current we get the *theora* of our text.

The above might be considered a doubtful case. We will proceed to one that is less so, and where the Editor appears to us to have been led into error by his habit of emendation. It occurs in a passage which is valuable for the light it affords on the *corvée* system in use before the Conquest. At the first sight of page 363 the eye is arrested by a side-note, "*MS. sciran*," where "*sciran*" has been put out of the text and "*scipan*" substituted. The change of this one letter disturbs the sense of the whole passage, as will appear by the following comparison of Mr. Thorpe's version with that of Mr. Stevenson:—

(Mr. Stevenson.)

(Mr. Thorpe.)

(1097.) "This was in all things a very heavy year, excessively and over grievous, from oppressive in consequence of the badness of the weather, both when people wished to till the land or to gather in the tilth; and they never ceased from unlawful ships, also, which with taxes. Many districts also, of which the labour was due to London, were excessively oppressed by reason of the wall which they built about the Tower, and of the bridge which had nearly all been carried away by the river, and of the working of the king's hall at Westminster; and many men perished by reason of these."

No wonder Mr. Thorpe confesses in a note "This passage (many ships—injured,) is not very intelligible;" but he proceeds strangely enough to say—"though I believe it to be nearer to the true meaning of the original than what is given in former editions." The sense is plain, and the text is good, and Stevenson has rendered it just as Gibson did before him, only Ingram got a little confused here, not, however, to the extent of emending the text, and turning *sciran* into *scipan*.

Is it possible that Mr. Thorpe had not the version of Mr. Stevenson at his side while engaged upon this national work? He must be aware that for the long and difficult part after 1066 (where the Editors of the 'Monuments' cut off their work on the Chronicles), Mr. Stevenson's was the latest and by very far the best version. In fact, he had removed most of the old stumbling-blocks. One inveterate mistranslation under 1127 he had not remedied, for a plain reason. Dr. Ingram had inserted "*ne*" to suit the conceived sense, and had left no mark that the text was altered. Mr. Stevenson fell into the pit; he was not a critical editor, but a translator. Mr. Thorpe perpetuates the alteration, setting the added word in brackets, and retaining the vitiated rendering. Mr. Thorpe renders thus:—"Let it not to any one seem incredible, [and] that we say not sooth,"—upon which he observes: "My version of this passage, though not satisfactory, is the best I can offer. Without the insertion of the negative '*ne*' in the text, it seems void of sense." It appears to us better as it stands in the manuscript, and that Mr. Thorpe's translation would need no apology if it stood thus:—"Let it not to any one seem incredible that we say sooth," which is just what it comes to when the "*ne*" is out of the way. No doubt Mr. Thorpe could give reasons against this interpretation, and could easily show that, according to the principles of classic Saxon, it ought to have been differently expressed had it meant this. But, in these matters, it is of importance to notice the course of time. This occurs under 1127—was written, perhaps, a little after that date—and we no longer look for the Saxon of the reign of Edgar.

But the progress of the language as exhibited in these Chronicles, is not a feature that has engaged the interest of the editor. His remarks on the subject will be found on page xiii. We cannot follow the logic of them, nor can we quote them at length, for we have not now the space to discuss them. Mr. Thorpe denies the evidences of such a progress, for down to a certain date (he says) the language is the same, and after that date the changes are indeed great, but are manifest corruptions attributable to illiterate or even foreign monks! Between changes which are so delicate as to pass unperceived, and changes which are so gross as to be offensive to grammatical prepossession—for these seem to have been "foreign monks, glaringly ignorant of the use of genders and cases"—the old idea of a development of language traceable in the Chronicles is overthrown. As, however, other authorities have been of a different opinion, and as it is very possible some of these changes may have partly lost their conspicuousness by the classic prudery of copyists—nay, as Mr. Thorpe has himself, perhaps, lessened his chance of discovering these gradations of changes by rejecting all the examples of it as so many "corruptions"—we shall suspend our decision, and hesitate awhile before we give up the opinion expressed by Ingram in the passage quoted at the head of this article. For these Chronicles have the reputation of comprising much proximately contemporary history in proximately contem-

porary language; and we should be loth to renounce, as visionary, one of the two chief characteristics which have hitherto been held to constitute the value of the series of 'Saxon Chronicles.'

The merits of this edition may be briefly summed up. The texts appear to have been edited with accuracy; we have only detected a single misprint in looking through every page of the book. We are inclined to confide in the text, though we cannot say that our inspection has been minute enough to admit of our guaranteeing it. But, beyond a capable editing of the text, Mr. Thorpe has done nothing; for we cannot set the marginal notes down to Mr. Thorpe's credit, and these represents all he has done for the text. Where a minute inspection of a MS. would have enabled the Editor to improve upon the readings of the editions (e.g., 1154); or where acumen was called for to correct a pen-slip which has no latent virtue to support it; in neither case has Mr. Thorpe seen his opportunity. His translation has removed some of the old errors and left others; and it has started (as above noticed) at least one fresh one. He has absolutely given us nothing *de suo* to elucidate the Chronicles, or any point belonging to them. A few notes, extracts from Florence and such like, are all that he gives. The apparatus of Indices and the matter of the Preface—for there is no Introduction—are all (with inconsiderable exceptions) from the labours of former editors. In a word, this is a hasty work, and yet a useful and a welcome one. So great is the virtue of the plan adopted, that of printing in full and in parallel columns, that, in respect of this quality, it must eclipse all other editions. Mr. Thorpe had no need to elaborate an apology, as he has done in his Preface; for that feature, which, though imperfectly appreciated by himself, is the one creditable distinction of his edition.

By-Roads and Battle-Fields in Picardy: with Incidents and Gatherings by the Way between Ambleuse and Ham; including Agincourt and Crécy. By G. M. Musgrave, M.A. With Illustrations. (Bell & Daldy.)

A trip to Boulogne, and a run by rail and fly over some parts of the close-lying province of Picardy, do not promise much in the way of novelty or adventure. Everybody has been on the ground. Boulogne is familiar to English eyes as Brighton,—the plain of Picardy as the Weald of Kent. But the traveller makes the travel. No country is of interest to the blind, the ignorant and the vain. A man who does not take Rome and Venice with him to Italy will find the land barren of interest and delight. Jerusalem, Constantinople, Alexandria, all the localities of history, of poetry, of legend, are things of the mind more than of the earth. To enjoy them requires knowledge and imagination. It is not the fault of the Golden Horn that Albert Smith found nothing near it so delightful as the place at which he bought his bitter beer. To a man who never heard of the Consuls and the Cæsars, what is the Capitol but a mound, with a flight of stairs, an open court, an old church, and a row of public offices? To one with sufficient reading, and something of poetical temperament, every stone has its own tale, every nook and corner its own charm. So with less exalted sites. One man finds the flowers of history and romance growing under his feet as he strolls towards Highgate; another finds the Troad a desert and declares the Piazza dull. Everything depends on the furnishing with which the traveller is provided. The most renowned sites in the

world resemble the Spanish *ventas* one falls into in the famous kingdoms of Granada and Valencia, where they offer you all the delicacies of the table and the cellar which you happen to have brought with you. What you have not brought, you must do without.

Mr. Musgrave is one of the travellers who carry the intellectual food with them as they journey along. His is an English eye; a sharp, practical, observing eye for everything about him—a deficient larder, a famous battle-field, a bad crop, a ridiculous plough or harrow. His acquaintance with Froissart is complete; with Arthur Young respectable. We are not sure, after reading his volume, that we do not prefer his agricultural to his military observations on the province of Picardy. He is awake to the best modes of rearing beetroot and Swedish turnips, and is sharp in his criticisms of our neighbours' farming, and its results in the barn and the butcher's shop. Every one who has strolled over the heights of Boulogne has noticed the difference between French and English culture, as apparent in the very aspect of the fields. Mr. Musgrave tells us:—

"As on all former occasions of walking abroad in the immediate neighbourhood of Boulogne, I was now again struck with the close resemblance these cultivated heights bear to those on the opposite cliffs of Thanet, except in the husbandry. The French farmers set peas and horsebeans together. Sections of this medley crop are cut green, and given to horses, cows and sheep. The remaining portions are permitted, if there be green meat enough of any other kind, to stand till September. Mangold wurzel [which they invariably call 'Beet Root,' never using the Swedish term] is common enough in their fields; but no attempts are made to cultivate either Dutch or Swedish turnips. The universal reply to inquiries on this subject is, that there is not sufficient humidity in the climate to favour its growth; the root never reaching the due proportions. Hence the lean mutton—the wretchedly bad mutton of France—and the equally disagreeable, disreputable beef, which is larded with bacon (!) for want of a healthy proportion of fat. Besides all this, the absence of turnip, the mother of the dung heap, which is the mother of everything else, leaves the farms destitute of compost. I suggested oil-cake, but the answer was, 'Nobody likes fat meat in our country; why should we waste our money on candle grease?' I question their theory of deficient humidity; but I have heard this alleged both in Germany and in France as the cause of the gardeners, even at the Royal Palaces, never being able to make a smooth and verdant lawn, such as we maintain everywhere and anywhere in our own beautiful England. The grass dries up, and grows rank and coarse as the fibres of a door-mat. The boasted Tapis Vert (green carpet) sloping from the Palatial terrace at Versailles, is but a wiry, dry field of bad grass. The lawns at Schenbrunn and Potsdam are both superior to it. The Duke of Nassau has certainly succeeded admirably in his lawn at Biberich; but, independently of close proximity to the 'abounding river,' he employs the most expensive artificial irrigation."

Again we read, in words which show that Mr. Musgrave is a careful pupil of Arthur Young:—

"I ascertained that the land lying within a radius of four or five miles from Boulogne is let, on an average, at as low a figure as sixteen shillings per acre, the tenant paying the land-tax. It is worth, at least, twenty-five; and the facility of bringing wagons full of the finest ammoniacal compost from the stables of the town, would, in an English cultivator's hands, realize produce to the amount of five times that sum. But they crop the land according to the merest fancy. Mine host of the Hôtel de l'Europe had raised two acres of Topinambours (Jerusalem artichokes), because he questioned the healthiness of the potato crop. Considering the pertinacity of this root after once being admitted tenant on the soil, Moses might be

said to have invested for life in this vegetable. '*Expellas furcâ; tamen usque redibit!*' He will never more get rid of it. Just as I had finished my meditations on this very questionable policy, I fell in with a shepherd, clad in a goat-skin coat, and accompanied by two mongrel dogs. The aspect of his fleecy charge reminded me of the many juiceless cutlets that would be served to me as rations within the next fortnight; and turning my back upon them, I led him into talk about his own prospects. His wages amount in money to 1*l.* 8*s.* 6*d.* only in the year, but he was tenant of a cottage rent free; and out of a flock of a hundred and fifty sheep, he was allowed eighteen for himself, without charge for their keep; and he considered his earnings, from flesh and wool, to be upwards of twelve hundred francs a year—forty-five pounds. Altogether, he was paid at the rate of about fifty pounds a year."

Some hundred pages further on we find, in a description of Pont Rémy, a brief but interesting account of the introduction of factories into this French province. Pont Rémy is celebrated as the scene of that skirmish and repulse of the English which preceded the action at Crécy. Mr. Musgrave writes:—

"My next excursion was to Pont Rémy. There was not much to repay a visit. A small fortification stood here in the eleventh century, but History has not attached further interest to this village, nor to Long-pré adjoining it (which I also went into), than is derivable from the fact of their both having been in the line of route traversed by Edward the Third's reconnoitring parties before the great battle of Crécy. They here endeavoured to penetrate into the interior of the country and open a highway for the army, but were repulsed by the armed inhabitants, headed by a few regular troops, and many knights and squires of Philip's army. The conflict was long and terrible: showing how important the English generals considered it; for the struggle between the assailants and the defenders of the Bridge (a short insignificant archway) lasted from half-past four in the morning till ten o'clock, when the English withdrew, and rode forward to Pecquigny."

To Pecquigny Mr. Musgrave, therefore, proceeds; though not without loitering awhile in the streets of Pont Rémy, and noticing the new industrial aspects of the place:—

"To Pecquigny, accordingly, I proceeded; but not before rambling through Pont Rémy, where water-wheels and steam-boilers and high chimneys, brought into active operation fourteen years ago by a Company established for the manufacture of sail-cloth and canvas, have infused life and energy into a population hardly capable of maintaining their existence amid the peat fields and bulrushes of this duck-breeding, hemp-picking neighbourhood. The Somme rushes across the main street, and sets in motion several Corn Mills; but the main feature of the place is the vast Manufactory just mentioned, which would be considered large even in Manchester. These giant chimneys have introduced an altogether novel feature into the villages of Picardy. Wherever cotton, wool, or flax spinning, Beetroot-Sugar Baking or Papermaking is in operation, we now see immense brick buildings encompassing with long and lofty walls a tall column, perhaps two hundred feet high, whence a dense cloud at intervals tells of one peaceful revolution, at least, that has passed over France. Sixty years ago the system of spinning by machinery was almost wholly unknown in that country. The cotton was spun by hands, and then principally in those mountainous districts where the price of labour was low. We now hear the stroke of the steam-piston in every department of the kingdom, and French manufacture is realizing not only high prices, but carrying on a splendid trade, which only requires the evidence offered by a few months' excursion among their Mills and Dépôts to convince any unbiassed mind that our nearest Continental neighbours are no longer to be despised in the race of competition. I noticed the respectable appearance of the various hands of either sex employed in these vast establishments, wherever I visited them; and should unhesitatingly declare their general

condition to be fully as comfortable as that of the operatives in England; though it must be admitted that the lower classes of France can live upon a sum which in our country would be considered quite insufficient to support life: rent and provisions being here more than twenty per cent. dearer; and the French diet inclining more to vegetables and farinaceous food than to meat. The engineers with whom I conversed, and whose machinery and apparatus I closely scrutinized, regarded their engines as equal in every respect to ours; and the bobbin-frames to be superior to those of America: an opinion, in respect of either country which they certainly did not maintain some few years ago."

In this agreeable manner Mr. Musgrave makes his tour; leisurely and earnestly noting whatever he finds noticeable in the province of old or new,—checking and completing Froissart on one side, and on the other recording facts which will be useful to Mr. Murray when he brings out a new edition of his '*Handbook for France.*' Mr. Musgrave is honest and well instructed; and his description of the "*By-roads and Battle-Fields in Picardy*" is graphic and reliable.

The History and Heroes of the Art of Medicine.

By J. Rutherford Russell, M.D. With Portraits. (Murray.)

WHEN Charles Lamb pointed to his assemblage of accurately kept and spotless ledgers, and with a smile brightening his countenance, observed—"But these are my real works," he directed attention to one branch of trade literature. Had he chosen to take a wider view of the subject, his humour would have found rich materials for pleasantries in the various contributions which in unceasing flood are poured upon the world by shopmen doing duty as authors, and authors in the service of tradesmen. Cheque-books, circulars, prospectuses, advertisements, puffs, programmes, gazettes, hand-bills, post-office directories, would have all had a word of notice; but especial observation would have been made of those more pretentious publications which, while they profess to have an honest, or even noble, end in view, are written only for the purpose of bringing their writers before the public. To puffery in this imposing form, the unscrupulous of all professions from time to time resort. Divines without preferment put forth commentaries on the Psalms; lawyers without clients seize on new Acts of Parliament and explain them to the profane; and architects without contracts publish their views on domestic architecture; in obedience to the same considerations which inspire cooks out of employment to write about cookery, and marine storekeepers to issue their proclamations in the name of the Queen to all such persons as wish to dispose, on liberal terms, of their old rags, dripping, glass bottles, and ends of candles. From time immemorial, however, the medical has outstripped the other learned professions in the production of trade literature. The printing-press had no sooner become an institution than the professors of the healing art made it a means of vaunting their miraculous powers over disease. Elizabethan London abounded in the volumes and handbills of nostrum-venders; and throughout the seventeenth and eighteenth centuries it was not less the custom of the charlatan, than it is in our own enlightened generation, to make his advances upon the credulous with "a book." As a general rule, the quack who fleeced our great-grandfathers was an outspoken rogue, professing a cordial disdain of petty subterfuge, and avowing his ability to cure any malady in a very brief space of time, but candidly admitting that he exercised his wonderful powers for the sake of his honorarium.

Sometimes he whined about his benevolent anxiety to benefit his afflicted fellow-creatures; but he usually laid no claim to moral excellence, and was content if the public believed him to be "a wise man." The tricks and jargon, however, which induced Queen Anne to knight the mountebank Reade would fail to impose even on our modern spirit-rappers. A pair of black cats, a carriage drawn by six horses, a regiment of trumpet-blowing outriders, would, to the greater intelligence of the present day, be objects of ridicule rather than respect, if any salveselling adventurer should be so foolish as to employ them as baits for vulgar credulity. The charlatan of this generation is usually a coy, retiring fellow, assuming a squeamish dislike of notoriety, and affecting to fix his attention on other ends than personal advancement:—the good of humanity, the advancement of science, the reputation of a departed teacher, are the objects dear to the successors of Messrs. Louth-erbourg and Ward.

Dr. Rutherford Russell, "of himself and of his fame forgetful," cares only that the history of medicine should be faithfully written; that the heroes of medicine should be known to the world in all their loveliness and power. Furnishing himself with a pair of scissors and a paste-brush, the learned doctor sacrifices much time and many classical dictionaries in the cause of *Æsculapius* and *Hippocrates*, *Galen*, *Avicenna* and *Dioscorides*. Approaching modern times, he performs a similar labour of love for *Roger Bacon* and *Jerome Cardan*, *Paracelsus*, *Van Helmont* and *Harvey*, *Descartes* and *Sydenham*, stringing together in their honour extracts from the ordinary sources of biographical information, scraps of poetry, and quotations from encyclopædias. Here and there a piece of rich material ornaments the patchwork; but everywhere the work of the needleman is the clumsiest sort of botching. The reader is at a loss to understand why a man should take so much pains to illustrate a subject about which he knows so very little. It is not till the last third of the volume is reached that the author reveals himself in his true character, and lets out the secret that he is a homeopathic doctor, anxious to promulgate the nosology of *Hahnemann*, and bent on freeing his great instructor's name from misconception and prejudice. No praise is too extravagant for the arch-priest of the infinitesimal system. "Whenever we find," says the biographer, "that a man has been capable of such love as results in great achievements, even of a purely intellectual character, like those of *Bacon* or *Hahnemann*, we are disposed to look with extreme suspicion on all who attempt to detract from his character." It would be wrong, however, to suppose from this passage that *Hahnemann* and *Lord Bacon* are placed on a level. "With *Bacon*, unfortunately," says the Doctor, "the clay is so apparent that there is no danger of our yielding to him the adoration due to a divinity." But *Hahnemann*, intellectually and morally, is pure gold without any admixture of clay. If the Doctor, however, is zealous for *Hahnemann*, he does not forget to insinuate that pure and undefiled homeopathy is understood by only a very few of those who profess to follow his system, and that if the afflicted would be rid of their sufferings they must take care and select a fully enlightened physician—such a one, for instance, as *Dr. Rutherford Russell*. *Hahnemann* was a prophet, but a dead prophet needs a living interpreter, and to be that interpreter *Dr. Rutherford Russell* is fully prepared. In his concluding pages, the Doctor states his opinions on the subject of medical education. Of the "liberalizing efficacy" of Latin and

Greek, the Doctor speaks slightly. For those academies in which ancient philosophy is especially honoured, the Doctor has neither sympathy nor respect. "Indeed," he says, "it may be questioned whether in those seminaries where classic learning is most exclusively cultivated, Homer does not exercise as powerful an influence upon the faith and feelings of the students as the scriptures from which they profess to derive their rules of this life and hopes beyond it." A foot-note informs the reader that this profound remark is directed at Mr. Gladstone's 'Homer.' In the same way the Doctor takes every occasion to speak scornfully of the College of Physicians. In short, 'The History and Heroes of the Art of Medicine' is simply an attempt, on the part of a homeopathic doctor, to attract the notice of the public.

My Own Life and Times. 1741-1814. By Thomas Somerville, D.D. (Edinburgh, Edmonston & Douglas.)

This book, though not so full of life, variety and anecdote as Dr. Carlyle's racy 'Autobiography,' is a member of the same family. The Scottish clergymen of the eighteenth century make up a group no less characteristic than remarkable. Without attempting to include in it those pious, conscientious men, typified by Galt in his *Micah Balwhidder*,—low in fortune, high in principles of duty, who occupied so many a manse, who Sabbath after Sabbath strove so anxiously to satisfy the "knappers of doctrine" in their congregations,—no bad case would be made for "the Northerns," whether in Church Episcopalian or Kirk of Scotland, as adorning stations of trust,—as reaping no inordinate harvest from their offices,—as keeping withal their hearts alive and their intellects awake during a time when selfishness and stagnation might have seemed inevitable to persons of restricted means, whose lives were to be passed in the remote places of this island.

These memoirs were written seventeen years before Dr. Somerville's death, when every faculty still remained unimpaired. In his last chapter, which is in some sort a retrospect of Scottish manners in the bygone times, revised two years before its author's decease, the old man pleasantly and intelligently recalled some of the home-features of the world into which such as he were born,—a world of thrift, not excluding enjoyment, still less luxury,—prized as a rarity for holiday wear.—He was the son of a clergyman, a man of some attainments, belonging to the Somerville family—was born at Hawick—somewhat indulged as the only son among several children—was fairly trained at school by one (he remarks) not without a taint of scepticism—and in 1756 was placed in the University of Edinburgh. His father died a year later (his mother had died long before), and the youth and his sisters established themselves in Edinburgh, in a house lent them by a cousin, under circumstances which required "rigid economy." Somerville, however, had conduct, it appears, as well as cultivation, and his advancement was taken in hand by the chief of his family. He was received as tutor to a connexion of Lord Somerville's,—none other than Sir James Bland Burges, who subsequently made some small reputation in print. By joining the literary societies of Edinburgh, Somerville was brought into companionship with the best minds of the Scottish metropolis. Good fellowship pushed to extravagance was the order of the time. Many a worthy member of the Theological Society, he tells us, was fixed for life in bad habits by the tavern jollifications thought an essential feature in the institution.

When we arrive at the middle of the last century, we come upon more distinct pictures and interesting recollections. We have a page in defence of the much-vituperated Lord Bute at the accession of George the Third,—and notices of some of the clergymen then most popular in Edinburgh, foremost among whom was Dr. Blair, whose "manner of delivery was stiff, formal, and not altogether free from affectation."—Dr. Erskine, the colleague of Dr. Robertson at the "Old Grey Friars," was the preacher whom Somerville preferred, for his matter, not his manner; his pronunciation having been harsh and monotonous; his composition defective in elegance and correctness.—Just then Whitfield was shaking the nerves of the sensitive, and amusing the lovers of pulpit oddities, by his mixture of earnest passion and select humour. When he preached in Scotland, the excitement was so great that the Associate Presbytery appointed a Fast to be held on the 4th of August, 1742, on the plea that the popularity of one so theatrical and heterodox was tantamount to a manifestation of Divine displeasure; as such to be propitiated by penitence.—We have throughout to remark, on the part of our memorialist, an openness of mind, in dealing with these subjects, unhappily not universal. He was not, like many of "his cloth," afraid of secession and schism: holding the same to be salutary to the great cause of religion and morals rather than otherwise. He was liberal, too, on other points of doctrine:—

"During the winter 1763-4, I resided with Lord Somerville in the abbey of Holyroodhouse. The apartment assigned to me was distinguished by the name of Lady Anne's room, having been occupied by her ladyship while her father lived in Scotland (1679-1682), during the agitation of the Exclusion Bill. My room was immediately opposite to, and very near the abbey chapel, the walls of which were mouldering from the weight of the roof, which was afterwards taken down; and I was sometimes under great alarm from the apprehension of the stones falling into the window of my room. While I was Lord Somerville's inmate, he often treated me with a ticket to the playhouse, situated not far from the abbey, in the middle of Canongate. I was, perhaps to a culpable degree, fond of such amusements, and I derived great pleasure from indulging my taste. At the period of which I am now writing, the Edinburgh theatre had not obtained a licence; and the performances were announced in the newspapers and handbills under the name of a 'Concert of Music.'"

In 1769, Somerville was made a Reverend, and ordained Minister of Minto. His ordination was accompanied by a love-disappointment. On the other hand, his becoming an inmate of the family of Sir Gilbert Elliot, who resided there "during the recess of Parliament," gave him opportunities for seeing the wits and writers of the United Kingdom, such as do not fall to the lot of every parish priest. Here is a passage of candid confession, bearing out the character which has been ascribed to the writer of this book:—

"The time allotted to attendance on my pupils, to the composition of my sermons, and other parochial duties, prevented me from pursuing my own literary improvement with so much regularity and perseverance in my new situation, as I had hitherto the opportunity of doing. Impressed with a deep sense of the sacred station in which I was now placed, it was my endeavour to discharge the duties which it imposed with diligence and fidelity. I was regular in visiting the sick, in attending to the circumstances of the poor, and using all the means in my power to mitigate their sufferings. In the performance of the last-mentioned duty, I was encouraged and assisted by the benevolence of Lady Elliot. I visited or examined all the families in my parish annually. Of many errors in this early period of my ministry I am now sensible.

Conscious of the rectitude of my intention, I affected too much a tone of independence, and yielded indiscreetly to the spirit of innovation. I had adopted opinions and views of many controverted theological points different from those which were entertained by the generality of my brethren, and did not make sufficient allowance for the prejudices of education at a time when the minds of students were restrained from that freedom of inquiry and latitude of sentiment with which their successors have been indulged. Nor was I myself untainted with that narrow-mindedness which I professed to abhor. Although I never failed in good manners and all external respect towards my aged brethren, yet, my sentiments, avowed in a manner too peremptory, made some of them think less favourably of my dispositions and character than they came to do upon more intimate acquaintance, after the fervour of my youthful zeal had subsided."

Some notices follow of a member of the Presbytery of Jedburgh, Mr. Robert Riccaltoun, minister of Hobkirk:—

"A large portion of original genius, rather than a cultivated understanding, together with facetious manners, an ample store of observation and anecdotes, and a predilection for the society of young men characterized him. * * A benevolent heart, a rich imagination, a taste for what was beautiful and sublime in the works of nature, expressed with simplicity and propriety, compensated for the obliquity of his systematic aberrations, and procured the affection and esteem of all his intimate acquaintances. He modestly acknowledged to me that he had considerable influence in discovering and prompting the poetical talents of Thomson, who, in his youthful days, had been his frequent visitor—Thomson's father being his neighbour as the minister of the parish of Southdean. He told me that a poem of his own composition, the subject of which was the description of a storm on the adjacent hill of Ruberslaw, suggested to Thomson the idea of expatiating on the same theme, and produced the 'Winter,' the first and best of Thomson's writings."

This was the poem called 'A Winter's Day,' printed in *Savage's Miscellany*, 1726, and reprinted in the *Gentleman's Magazine*, 1740, some of the lines in which have a natural rugged truth which Thomson never exceeded,—it may be,—never reached.

Two years after Dr. Somerville's ordination, he managed that pilgrimage which was then, to many, an affair as solemn and exciting as "the Grand Tour" itself—came up from Modern Athens to Modern Babylon in two nights and three days from Newcastle,—at the great cost of 7l. Thanks to his patron, Sir Gilbert, he saw "the sights" of London handsomely during his three months' visit. He beheld the King at a levee, as a background figure, dressed out in a bag-wig, ruffles, and a sword,—often dined with Mr. Strahan the printer, who recommended him to come up to London and try literature;—in the house of Mr. Murdoch the bookseller, where he lodged, he made acquaintance with *Camoens* Mickle, Mons. du Vergy, "a profligate Frenchman, a friend of the celebrated Chevalier d'Eon,"—he heard Lord Mansfield speak,—and *Isaiah* Lowth in the pulpit, also, Dr. Dodd the worse-famed, whom he found "gross" in his allusions to the Magdalen (for whose retreat he was Sunday evening preacher),—he frequented the alluring music at the Synagogue, and the more "Calvinistic and popular" performances under *Thelyphthora* Madan at the Lock Hospital:—

"Mr. Romaine's audience, Fleet Street, [he goes on to say] was so large, that the greater number were under the necessity of standing during the time of his delivering a sermon of immoderate length, which, from what I heard, indistinctly and partially, appeared dry, mystical and obscure."

But four performances by Garrick of *Don Felix*, *Archer*, *Ranger*, and *Lusignan* were "the

richest amusements" of Dr. Somerville in London. The journey home was one of great anxiety; the Scottish minister having undertaken the charge of a chest containing eight or ten thousand guineas, destined for the Bank of Scotland. Those, be it remembered, were the days of highwaymen.

An adventure connected with a second journey to London, may be given:—

"One of our travelling companions, whose behaviour had excited various conjectures in the course of our journey, was apprehended at the Bank of England the day after our arrival on the charge of forgery. He had, in fact, forged and circulated the notes of the bank to a very large amount. He was carried before Sir John Fielding, who in a few hours discovered the lodgings of the several persons who had places in the York coach along with the suspected forger. I happened to be in the gallery of the House of Commons when one of Sir John's officers arrived at my sister's house in Pantion Square, requiring my immediate attendance at the Police Office; and it was not without entreaty that the messenger was prevailed upon to desist from his purpose of following me to the House, upon the condition of one of my friends becoming security for my attendance in Catherine Street at eight o'clock next morning. The prisoner had during the night made an attempt to escape by leaping from the window of the room where he was confined; and having failed in this attempt, his resolution forsook him, and he made a voluntary confession of his guilt in the presence of Sir John Fielding, a few minutes before my arrival. Sir John, when informed of my being a minister of the Church of Scotland, desired me to retire with the culprit, whose name was Mathewson, to the adjoining chapel, and give him admonitions suitable to his unfortunate situation. In consequence of my advice, he made a more ample confession on returning to the bar. The circumstances which he added to his former confession were not, however, injurious to himself, otherwise I should not have urged him to mention them, but such as I thought could not be concealed consistently with the sincerity of that repentance which he now professed. I was so much amused and interested with the appearance of Sir John Fielding, and the singular adroitness with which he conducted the business of his office, that I continued there for an hour after the removal of Mathewson, while Sir John was engaged in the investigation of other cases. Sir John had a bandage over his eyes, and held a little switch or rod in his hand, waving it before him as he descended from the bench. The sagacity he discovered in the questions he put to the witnesses, and a marked and successful attention as I conceived, not only to the words, but to the accents and tones of the speaker, supplied the advantage which is usually rendered by the eye; and his skilful arrangement of the questions leading to the detection of concealed facts, impressed me with the highest respect for his singular ability as a police magistrate. This testimony I give not merely on the observation I had the opportunity of making on the day of my appearance before him. I frequently afterwards gratified my curiosity by stepping into Sir John Fielding's office when I happened to pass near Catherine Street. The accidental circumstance of my having been his fellow-traveller to London, gave me some interest in Mathewson, who, before his being removed from the office of Sir John Fielding, had addressed me in the most pathetic and earnest language, beseeching me to condescend to visit him in prison. I first saw him again in Clerkenwell, where he was committed till the term of the Old Bailey sessions. The hardened, ferocious countenances of the multitude of felons all in the same apartment, the indecency and profaneness of their conversation, and the looks of derision which they cast upon me, awakened sensations of horror more than of pity, and made me request to be relieved from the repetition of this painful duty. I did not therefore return to Clerkenwell; but after Mathewson's trial and a few days before his execution (for he was executed), I made him a visit in Newgate. There I found him sitting in the condemned hold,

with two other criminals under sentence of death. I requested the officer who superintended this department to permit me to retire with Mathewson to a private room, where he entered into a detailed confession of his guilt. Mathewson, at our interview in Sir John Fielding's office, made known to me a circumstance which he thought gave him a strong claim to my humane services. He told me that his father had for a long time been in the service of Lord Minto, the Lord Justice-Clerk, and that he had been afterwards patronized by his Lordship and all his family on account of his diligence and fidelity. He had heard my name mentioned at the inn at Newcastle, a circumstance which determined him to take a place in the same coach; and, indeed, I had observed that he officiously clung to me in the progress of our journey. He attended Mr. MacLagan and me to the playhouse on Saturday evening after our arrival at York, to the cathedral service on Sunday morning, and to Dr. Cappe's chapel in the afternoon—though, on account of his suspicious appearance, and the petulance of his manner, we gave him broad hints of our inclination to dispense with his company; and we were not a little surprised to find him seated in the stage-coach next morning, as, on our way from Newcastle, he had told us that he was to go no farther than York."

Shortly after this, we read of the divine settling himself at Jedburgh,—embarrassing himself somewhat by falling in with one of the agricultural humours of the time, which was the cultivation of tobacco,—and turning his leisure to more profitable account by historical authorship. The pursuit of the last led to further visits to London;—during which we hear of Mrs. Siddons, of Mr. Pitt's speech on the Budget, of "a deistical chapel" lately opened under the patronage and instigation of General Melville, by the Rev. David Williams:—

"I consented to accompany the General the next Sunday to his favourite oratory. The spirit of the prayers was devout and liberal, and all the sentiments contained in them, pure, rational, and practical. A chapter of the Proverbs was read with great solemnity and judicious emphasis, without any comment; for, so far from rejecting the Scriptures in the mass, select passages were acknowledged by this new sect of Illuminati to hold a distinguished rank in the catalogue of moral didactic compositions; and a discourse, without the preface of a text, was afterwards delivered, describing, with glowing eloquence, the tendency and fatal effects of the prevalent vice of gaming. The congregation was not numerous, and, from their apparent indifference, I suspected that they had assembled from motives of curiosity more than of principle or zeal. I did not count above half-a-dozen ladies; and after the conclusion of the service I noticed this circumstance to the General as ominous. I told him that I did not believe it possible that any religious sect could flourish or even continue to exist, without the countenance of the fair sex, and that I highly applauded their wisdom and gratitude in withholding it from an institution subversive of the Christian religion, to which they were indebted for the elevation of their rank, and the kindness and courtesy they had obtained in every country where it had been introduced. * * My prediction was fulfilled; and the immorality of this moral teacher, Mr. Williams, soon after becoming notorious, superseded the intervention of argument, and accelerated the disgrace and dispersion of his flock. Upon the dismissal of this little congregation, we were met by such an immense crowd pressing at the entrances to the chapel, that we could not make our escape without a struggle; and when I inquired who came next, I was answered by one of the female sex, which seemed to predominate in this new assemblage, *The Bereans, if you please.*"

In 1800, at which year these Reminiscences close, the cheerful, active, observant man was complimented with a Government pension of 100*l.*—To the final chapter of his book, a sort of retrospect of the changes in society and domes-

tic habits which its writer had lived to see during his long life, attention has been called. The above extracts will sufficiently give the reader an idea of Dr. Somerville's matter and manner. The one is pleasant;—the other, the equable writing of a scholar and a gentleman.

Memoirs of Royal Ladies. By Emily Sarah Holt. 2 vols. (Hurst & Blackett.)

THE Dedication to this work informs the reader, that it is the "first result" of the "favourite studies" of the author. If by this we are to understand that it is the lady's first attempt in literature, we should be disposed to impart friendly counsel to her, rather than mark these volumes, as they would otherwise merit, with the severest censure. Miss Holt treats history after much the same fashion as that of Lord Duberley and Mrs. Malaprop, with regard to language.

We open the first volume at the most familiarly known life, perhaps, of any of the ladies noticed in this work, that of Joan, who, when a widow, married our Black Prince, and kept house with him at Risborough and half-a-dozen other places besides. This Joan was daughter of Edmund Earl of Kent, the youngest of the sons of Edward the First. When the Earl was executed, says Miss Holt, "between her and her father's coronet stood her two brothers, John and Edmund; but while she was yet in her girlhood, John died unmarried, and Edmund succeeded him as Earl of Kent." There are in this sentence as many errors as there are lines. The eldest son of the beheaded Earl was not John, but the father's namesake, Edmund, who, in the year following his father's death, was restored in blood, and shortly after died in his youth. John was his younger brother, who neither died in the girlhood of his sister Joan, nor unmarried. John died in the year 1362, in his twenty-third year, and was so far from being a bachelor, that he left as his widow one of the most remarkable women of her day, namely Elizabeth de Juliers, a daughter of that Marquis de Juliers who was brother-in-law to Edward the Third, and one of the few foreigners who have belonged to our peerage as "Earl of Cambridge." This was the well-known lady who passed some of her widowhood in Waverley Abbey, who left it without leave, to marry a knight, Sir Eustace Dabricscourt, and whose second marriage, pleasantly adverted to in Nichols's 'Wills of Royal and Noble Testators,' was tolerated by the Church only under stipulations which are quoted by the editor of the above-named work.

Joan's sons by her first marriage gave much vexation to her son (Richard the Second) by her marriage with the Black Prince. The chief criminal was John Holland, Joan's third son, as Nicolas describes him under the separate titles of Earl of Huntingdon and Duke of Exeter. Yet this was the man who, with his nephew, the Duke of Surrey, joined in an attempt, which failed merely by accident, to dethrone and destroy Henry the Fourth, under the mistaken belief that Richard the Second had not been slain, but was alive and a captive in Henry's hands. Miss Holt says of this John Holland that "he was murdered by a mob in 1400, for having risen against Henry the Fourth, in favour of his deposed brother, King Richard." The last-named King was then dead; and Holland was not murdered by a mob. After he and his scattered followers were ultimately driven to seek refuge among the Essex marshes, he was there finally captured, and subsequently solemnly beheaded, by order of no less a person than the stout-hearted Dowager-Countess of Hereford, the

mother-in-law of Henry the Fourth himself. On this point, we refer Miss Holt to the Sloane Manuscripts, or to Tyler's 'History of Henry the Fifth,' as perhaps more accessible.

After such errors as those indicated above, —not mere errors of the press, for which a critic would be ready and happy to find excuse, but errors arising, if not from ignorance, from carelessness,—it is hardly worth while to notice mistakes of less importance, chiefly in reference to the movements of Joan, who is made to go to Court to ask the life of one of her sons, when, in fact, she had to make a weary and perilous journey to the King's camp in the North; and who, flying from the Wat Tyler rioters, is conveyed by Miss Holt "to the Wardrobe," which we are told "was one of the palaces on the banks of the river; its more ancient name was Tower Royal." On this occasion, however, Joan was carried not to the Queen's Wardrobe in Tower Royal, nor to that established by Edward the Third, in Blackfriars, but to what was known as the "Royal Wardrobe" in Carter Lane. Miss Holt, too, informs us that the Black Prince gave to his luckless son the name of Richard, "after his father's favourite model of chivalry, Richard the First." We believe the fact to have been, that Richard of Bordeaux received his Christian name in honour of one of his god-fathers, Richard, Bishop of Agen, who held him at the font, and was, as prelate and individual, held in high estimation at the Court of the English Prince in France.

Miss Holt's style resembles an old Coburg melo-drama, in which the colloquies of personages are now stilted, now familiar, now echoing with a "Ho, there! who waits?" and now leading to laughter by the command of a royal Duke to noble individuals—"hold your tongues." When both the Earl of Salisbury and Sir John Holland claimed the Fair Maid of Kent for a wife, and appealed to Rome, the former "courtly Earl," Miss Holt says, "represented to his Holiness that he was the veritable Simon Pure"; and when a suggestion towards arbitration is made, its adoption is intimated by the words, "both the adversaries dropped their cudgels." Queen Philippa, it is well known, never reposed much confidence in her buxom daughter, "and this to a nature so proud as Joan's must have been wormwood." In some chapters Miss Holt becomes as frolicsome as a young kitten; and in the very excess of jocularity, and under the irresistible impulse of punning, shakes all the solemnity out of old history, by exclaiming that Joan "considered not only that kings were made to reign, but that reigning consisted in holding the reins of power very tight indeed."

Miss Holt expresses uncertainty whether John of Gaunt could write or not. "His father, Edward the Third, apparently could not, but there is some reason for thinking that Edward the Second could." Some! there is every reason to believe this, for the second Edward was a pupil of one of the most learned men in the kingdom,—Walter Renaud, afterwards Archbishop of Canterbury and Lord Chancellor, having been his tutor. There are, besides, now in the Record Office copies of from seven to eight hundred letters from this prince, when twenty years of age, to various individuals. The copies were made by a secretary, but many of them are so worded as to lead us to infer that the originals were penned by the pupil of the learned Renaud, alluded to above. His letters when king are well known to us all. Miss Holt has seen no autograph of Edward the Third, and thinks he could not write; but there are documents printed which declare that the originals were subscribed by the king's own

hand, for the time had gone by when monarchs were satisfied with making their marks. Moreover, Edward the Third, when a boy, was marvellously well taken care of, with regard to his education. His tutor was even a more celebrated man than his father's, namely, Richard Aungerville, or De Bury, as he is sometimes called, from the place of his nativity, a man with whom all scholars are familiar, as they are with his work, read by them to this day,—the *Philobiblon*. He inspired Edward, when only manuscripts were read, and were often copied, with a love for literature and the arts. The very allusions in the *Philobiblon* to writing show that the future Chancellor taught the princely boy, whom he silly congratulates on having had such an instructor; and he points out the uses thereof, by alluding to Cæsar, who could write his own Commentaries,—to Tiberius and Claudius, who could set down in letters the rude lyrics they composed,—to another couple of the Cæsars, who invented respectively a secret handwriting,—and to Titus, who not only wrote a good hand of his own, but could exactly imitate that of any other person. As to the doubt whether John of Gaunt could write or not, it need not detain us for a moment. In a palace where Simon Burleigh and Nicholas de la Beche were among the tutors, we cannot question the assertion that in calligraphy the brothers of the Black Prince were not inferior to the heir-apparent. When princes were not taught to read, they of course were unable to write, but when we hear of teachers of law, history and of several languages, both ancient and modern, at these Plantagenet Courts, and all imparting instruction through manuscript books, which duly appear among items of expenses, we are authorized to conclude that writing what they could read was a branch of royal juvenile education not neglected.

The next grave error after that of rendering history inaccurately is, when two versions of an event are afloat, the making selection of the one which is most damaging to the individual. We are opposed altogether to presenting "sinful histories" to the curiosity or for the edification of the young, particularly when the story has no moral, and the persons sinning escape, in this world at least, all inconvenient consequences of offence. Miss Holt narrates one of these, which she designates as both "sad and sinful," but of which, we are bound to say, she makes the very worst. The "royal lady" in question is Alicia, or Alys, daughter of Henry Earl of Lincoln, and in 1312 his sole heiress. She had wealth that might have rendered her additionally attractive in the eyes of a Cæsar; her blood was entered "*pur sang*" in the records of the most scrupulous of genealogists; and her charms, external and mental, while they were brilliant enough to win the homage of all young gentlemen with hearts unoccupied, subdued to her nature that overbearing prince, Thomas Plantagenet, Earl of Lancaster, who married this all-conquering heiress, in the sweet spring-time of her sixteenth year. Thomas is described by Miss Holt as "a very wild young prince," who was, however, speedily rendered "somewhat uneasy at the pranks of his giddy countess." They had kept uncomfortable household about seven years, when, in 1317, she suddenly disappeared, but was soon after heard of as having eloped to that John de Warren, Earl of Surrey, who called himself "Plantagenet" by virtue of his descent from a natural son of Geoffrey of Anjou, father of Henry the Second. From this point, our author, after describing the arrival of Alys at Reigate Castle, the residence of the Earl who loved his neighbour's wife better than his own, thus proceeds:—

"At this place they were joined by Richard de

St. Martin, 'a man of miserable stature, lame and hump-backed,' upon whom, with utter disregard of her tie to the Earl of Lancaster, the Princess Alicia actually bestowed her hand. The Earl of Lancaster appears to have been content to remonstrate with his wicked Countess, calmly demanding of her for what reason she had forsaken her rightful lord, and allied herself, first with Warrenne, and then with St. Martin? With her reply I will not disgrace these pages; suffice it to say, that she boldly defended her shameless proceedings, in such a style as to proclaim her utterly lost to all sense of womanly honour. St. Martin, as might be expected, showed little more comprehension of legal rights than Alicia: for he actually presumed to sell, in open court, the Countess's earldoms of Lincoln and Salisbury, alleging that he possessed them in right of his wife! The sale, of course, was declared illegal; but we may perceive from this to what a depth of degradation the heiress of three coronets had fallen. The Pope being at length appealed to, made peace between the contending parties, and exhorted Thomas of Lancaster to take back his Countess. Though the private life of the Prince was quite as profligate, if not so openly scandalous, as hers, yet he professed himself intensely disgusted with the conduct of his wife, and it was with extreme reluctance that he obeyed the command from Rome."

Miss Holt cites Walsingham as her authority for the above details; but some, at least, of the alleged facts are extremely doubtful. The Earl of Lancaster was the most active of the enemies of Piers Gaveston,—that much-abused favourite of King Edward, and a man of superior administrative ability, as his government in Ireland shows, to either the Earl or King. The monarch hated Thomas of Lancaster for the enmity which brought Gaveston to a violent death; and one version of the story connected with Alys is, that Edward forcibly deprived the Earl of Lancaster of his wife, and consigned her to the other Earl, who kept almost regal state in Reigate Castle. As this tends to save some of the dear reputation of the Countess, mention should have been made of it. The marriage with the hideous cripple, St. Martin, is a pure myth. His name does not appear among the husbands of Alys, as given by the Somerset Herald. That while Alys was the wife of Lancaster she actually married two other men, all three living at the same moment, is too gross for belief. Such acts would have been at once both crimes and blunders. No woman of mere common sense,—to say nothing of higher and holier influences,—would have dared to commit such offences against the laws of God and of man. After their commission, no husband, and least of all the powerful and haughty Lancaster, would have admitted such an offender again to his hearth. On the other hand, accepting as a fact the story which asserts that it was by the command of the King that the Earl was deprived of his wife, the restoration of the latter to her old position, though it may have been reluctantly acceded to by her husband, assumes an air of possibility and probability which are altogether absent from the darker and more absurd version of the story of this too famous lady.

Our biographer proceeds to state, that Alys soon "began to take a strong fancy" to a young gentleman in her husband's household, "a remarkably graceful and courteous knight, Sir Ebullo l'Estrange." Miss Holt avers that this couple attempted to poison Lancaster, and that thereupon the Earl divorced himself from his pretty but terrible Countess. The date for this occurrence is set down as "1318-19." In that year, then, Alys might have remarried, had she been so minded. She who, without a divorce, had married three husbands at once, was not likely, with a divorce to help her, to hesitate in uniting herself with a lover, when there was

no legal bar to such an union. But what are the known facts? Why, that she did not contract a new marriage till 1322, after the death of her legitimate husband, who was after all no noble traitor, but one of very vulgar quality, styling himself "King Arthur," betraying the cause of England to the Scots, for the wretched sake of more wretched money, jeering and reviling the King in the most scurrilous form of speech, and yet dying, when that King fairly caught and sent to death the first English prince of the blood who fell on the scaffold, with the dignity of a hero and the pious calm of a martyr.

Miss Holt tells us that when Lancaster found himself in peril of being captured at Borough-bridge, "disdaining to yield himself to Sir Andrew de Harcla, the warden of Carlisle, fled from the field to a neighbouring chapel, where, throwing himself before the crucifix, he cried—'Good Lord, I surrender myself to Thee, and put myself in Thy mercy.'" The well-known truth is, that Lancaster endeavoured to tempt Harclay, by a bribe, to let him escape from the field, but being refused, and finding escape impossible, he formally surrendered by unarming himself in the chapel. His last words were, "King of Heaven, grant me mercy, for the King of earth hath forsaken me!" Miss Holt makes him exclaim, as the latter portion of the sentence, "for the King of earth *nous ad guerthi*,"—which must have very much puzzled the Yorkshiremen assembled to witness the execution outside Pomfret. The author then sums up his character by pronouncing that "there can be no doubt that he was an accomplished and agreeable young man, . . . arbitrary to his inferiors, unfaithful to his wife, and disloyal to his King." Not so agreeable, and not so very young. Is Miss Holt aware that he had been Earl of Lancaster more than a quarter of a century; and does she remember the year of his birth, when his father before him was bearing the title?

His widow married the young fascinator Le Strange, "four years after the death of her princely husband," a term which indicates a certain respect for forms and a decent amount of mourning for a faithless husband. The new marriage is spoken of as an act of gratitude on the part of Alys towards "the gay and graceful cavalier who had assisted her in her attempt on the life of her royal lord." The King was not so well pleased, for he forced the lively widow to surrender a great portion of her landed estates before he would consent to these alleged murderers living together in connubial felicity. It was a felicity which was brought to an abrupt termination in about nine years, when "the elegant and courteous Sir Eubulo" died "of poison administered by his wife." It was a little domestic incident which is not worth moralizing over. Alys, within a year, married and lost her third husband, Sir Hugh le Frene, who was summoned to Parliament, Miss Holt states, as Earl of Lincoln (one of the titles of Alys, inherited from her father) in November, 1336. This statement, however, cannot be proved. Eubulo and Hugh have been popularly called Earls of Lincoln, but they were never summoned to Parliament, or they would not be absent from the roll of Nicolas, nor be sought for in vain on the register of Courthope.

Altogether, we are disposed to believe that the book would have been improved had this particular biography been omitted, for taking the lady at her very worst, we see her represented as a double murderess, ultimately escaping with impunity, and suffering only in the circumstance of losing some land (not, however, in expiation of her alleged most heinous offences), and in her never knowing the woman's joy of becoming a mother.

Of the remaining biographies in these volumes, the best told and not the least interesting is that of Marie Clementine Sobieska, wife of the "Chevalier de St. George," and "titular Queen of England." Had the entire work been composed in the style and spirit by which this "life" is distinguished, we should not have felt called upon to speak of these volumes with so much attending censure. The author has shown what she can accomplish by the ability exercised in rendering this portion of her work attractive and reliable;—when she is too negligent to turn the same skill to account, she must, therefore, expect to be admonished, and to have her errors pointed out.

OUR LIBRARY TABLE.

The Tragedy of Life. By John H. Brenton. Being Records of Remarkable Phases of Lunacy kept by a Physician. 2 vols. (Smith, Elder & Co.)—*The Tragedy of Life* consists of a series of stories illustrating different phases of insanity; the stories are all powerful and indicate a close acquaintance with the subject,—indeed, each story reads as though the facts were quite true, and only names and places altered to disguise them a little from recognition. The subject of Insanity is too fearful and painful in its interest to allow any one to find amusement in reading of its manifestations; it is too terrible a reality to be suitable as the basis of a work of fiction. For medical and remedial purposes alone may the sad details of cases of Lunacy be studied,—by reverent and pitying hearts who can turn such study to the use of those who stand on the brink of a like affliction; but to make a series of interesting tales out of the most fearful affliction to which rational beings are liable, is only one degree removed from the old heartless pastime of making the cells of Bedlam a London sight and lounge: as well might an artist paint illustrations of morbid anatomy and send them to the Exhibition as pictures. The privilege of Art is the choice of subjects; and to take phases of disease, either in mind or body, for merely imaginative purposes, is to debase the mystery of suffering and sorrow which make life noble as well as sad.

Algebra. Being a Complete and Easy Introduction to Analytical Science; and also Elements of Algebra, for the Use of Schools and Junior Classes in Colleges. By Prof. Kelland. (Edinburgh, Black.)—Here are two works, to all appearance. But the second is only the first 256 pages of the first, with a different title. Not a word of preface or explanation. This will cause confusion: persons will understand that Prof. Kelland has written two works, one preparatory to the other, and, having read the first, will order the second. The title of the first ought to have been run on with "being the first 256 pages of the larger work, entitled" We noticed the second work some time ago; but we repeat our mention to do something towards preventing the error from being made. The larger work contains many developments, and among other things a short theory of equations.

A Treatise on Algebra. By James Bryce, LL.D. Third Edition, greatly enlarged. (Edinburgh, Black.)—Though differing from the author on several important points, we acknowledge the care and clearness with which he has done his work. And so, no doubt, do others: this is a third edition.

Intuitionism; or, the Insufficiency of the "Pure Reason" in Matters of Religion. By B. Frankland, B.A. (Hamilton & Co.)—Intuition is immediate knowledge—knowledge not obtained by deduction of reason, but instantaneously accompanying the ideas which are its object. We cannot fully see why any book about such a thing is necessary: unless, indeed, the *knowledge* should happen not to be known to be knowledge. We want much clearer exposition, of meaning and purpose both, than the author has given.

A Handbook of Practical Gauging, for the Use of Beginners. By James B. Keene. (Pitman.)—Joined to a short arithmetical exposition, we have information on actual gauging, operations in bond, distilling, &c. The bulk is small, and the book likely to be useful.

The Claim of Leibnitz to the Invention of the Differential Calculus. By Dr. H. Sloman. (Macmillan & Co.)—This is a translation from the German; but Dr. Sloman is, we believe, an Englishman, though totally German by education. He comes forward against Leibnitz; but he cannot be taken alone. He will be incorporated into the great dispute with Dr. Gerhardt and others, as soon as any one can be found to renew the subject. Some day we may have to give an account of his part in the matter.

Mills and Mill-Work. Part I. On the Principles of Mechanism and on Prime Movers. By W. Fairbairn. (Longman & Co.)—This is a deep and complete professional introduction: the chapter on elementary mechanism is by Mr. Tate. We hand it over to professional criticism with a strong impression that it will maintain Mr. Fairbairn's reputation.

Hannibal: a Drama. (Smith, Elder & Co.)—One of the epic crowns of poetry yet remains to be won by the poet who shall worthily enshrine in literature our grand old favourite Hannibal, the world's great wonder in a time of wonders,—the world's one hero in a time of heroes, who so long and strenuously disputed the world's sovereignty with Rome,—the greatest commander of antiquity, if not of all time. We say an epic crown, because this splendid subject seems to us to demand an epic rather than dramatic treatment. Not but that it has the glow and glory, the pathos and pain of tragedy. Nothing can be more tragic than the lone misery of this proud soldier-soul in his exile. But it was the tragedy of a nation rather than of one or two human lives. And the wide sweep of action, the crowd of great deeds, the vast outer life call for recital more than for dramatic representation. It is also the subject of an epic by what elements it lacks, as well as from those which it possesses in such fullness. We hold it no disgrace then for the nameless author of this drama to have failed in his brave attempt to grapple with a great subject. Though fettered by the form, there is something of the true spirit in this poem,—and the writer is unmistakeably a poet. The faults are apparently those of youth: a press of matter, a touch of feminine exclamation in the use of the "Oh," and a weak conclusion. For the rest, we have read it with a quickening interest; it has qualities that compel attention. A blue book entitled 'Hannibal,' and written in blank verse, is not alluring at first sight. We begin, and find that it puts on a business-like aspect. We soon come upon a line that rings out with a good sturdy stroke. Here is a vigorous description by a Roman of the victorious Carthaginian:—

In the rich south he has made secure his home,
Gathers its harvests, revels in its fruits,
Rules o'er it as a master, orders it
As 't were the heritage his father left him;
Makes it a camp for all the foes of Rome,
A colony where Afric, Gaul and Spain
Pour in the overflowings of their tribes—
Marches where'er he will—north, south, east, west—
And not a man of us dares follow him;
There's no advantage to be won from hill,
River or wood, that may embolden us
To give him battle; and year after year
He has seen this and mocked us to our faces.
Nor is his sleepless hatred satisfied
With never-ending ravage on this soil;
His eyes, far-searching, wander o'er the world
To raise us up new foes; where'er a sword
Is drawn against us, or a treason planned,
By Greek or Syrian, king or tyrant—lo!
He is there in spirit; on this earth he moves
The mortal image of Rome's adverse fate.

—By and by the lines begin to lilt and flash, as Hasdrubal, more jubilant of spirit and speech, with face of a more glowing eagerness, follows on the path of his calmer, sterner brother, and his eyes dance along the bright list of many victories:—

To-morrow—yea to-morrow—we shall march
Along the proudest, happiest, hopefulest road
That ever led a brother to a brother.
Oh, friends, when we trod o'er the breach he hewed
Through the white adamant so long ago,
With labour to which ours was but a jest,
I could have kissed the very snow whereon
He left the footprints of his thousands, graven
In traces everlasting as the frost.
Is not this map, Carthalo, like a poem
That chants to us his tale of victory?
Where'er I set my finger is a triumph—
I could be telling o'er these names for ever!
Why, all the air we breathe breathes of his deeds—

And Trebbia still, methinks, seems red with them.
Oh, brother, hast thou left me any spot
To consecrate mine own—one field for me?
Unkind, didst thou forget, amidst thy glory,
Our father left another son to share
Thy foreign heritage, and gather in
With thee, the purple vintage of revenge?

—Hannibal in the pride of his power rolling the dust of battle back on Rome, with that stern white light in his face, eyes fixed as fate on his purpose,—Hannibal rising triumphantly with his towering heart when the Alps stood up to bar his path,—Hannibal gazing on his brother's head till the yellow lion-light in his eyes turned bloody,—Hannibal fettered, frustrated and pulled in at his highest heaves of heart,—Hannibal on the field of Zama seeing his veterans perish in vain with his eyes that would have wept but for the proud past burning through them: all this the poem shows us vividly. But the great heart breaking for a country unworthy of his love,—the mighty victor dying in such defeat,—these are not shown us: they are veiled under a shadowy subterfuge. We do not wonder that the author felt unequal to his subject here, for out of all the heathen world of the past nothing looks on us with more appealing, pathetic eyes than the fate of this great lover of his country and hater of old Rome. Nevertheless, this book is one to be singled out for an emphatic word of commendation.

We have received from Mr. D'Alton, of Dublin, a copy of a second impression of his 'Illustrations, Historical and Genealogical, of King James's Irish Army List,' an excellent repository of information on Irish family history.—From Mr. Bentley we have the Popular Edition of the Earl of Dundonald's *Autobiography of a Seaman*.—*Traits and Anecdotes of Animals*.—and *Fowled the Dane, Count of Elsinore*.—from Messrs. Smith, Elder & Co., Mr. Hollingshead's *Ragged London in 1861*.—from Mr. Murray, *The Student's Manual of Ancient Geography*, edited by Dr. William Smith;—from Messrs. Bradbury & Evans, Mr. Skeat's *Popular Education in England*;—from Messrs. Hurst & Blackett, Mrs. Gretton's *Englishwoman in Italy*;—from Messrs. Griffin, Bohn & Co., Vols. II. and III. of *London Labour and London Poor*;—from Messrs. Edmonston & Douglas, Mr. Payn's *Richard Arbour*; or, *the Family Scapgrace*;—from Messrs. Blackie, Parts 1 to 38 (forming 4 volumes) of the *Comprehensive History of England*, by C. Macfarlane and the Rev. T. Thomson;—from Messrs. Low, *The Pearl of Orr's Island*, by Mrs. Stowe, and Mr. McCombie's *Australian Sketches*;—from Messrs. Fullarton, Vol. III. of the *Rev. Dr. Wardlaw's Posthumous Works*;—from Messrs. Kent, *Criminal Celebrities*, by Lascelles Wraxall;—from Messrs. Ward & Lock, *The Child's Own Album, in Pictures and Verse, of Favourite Stories*;—*Pocket Guide to London*, by A. B. Thompson, and *The Pirates of the Prairies*, by G. Aimard;—and from Messrs. Nisbet 'The Essays and Reviews' Examined, by the Rev. Dr. Buchanan.—Messrs. Blackwood & Sons have published a Translation of *Count de Montalembert's Monks of the West*, from St. Benedict to St. Bernard.—a book of unctuous polemics, for which they will scarcely find an English public. Our list of Second Editions includes—Dr. Forbes Winslow *On Obscure Diseases of the Brain and Disorders of the Mind* (Davies).—*On Surgical Diseases of Women*, by Dr. J. Baker Brown (Davies).—*A Londoner's Walk to the Land's End*, by Walter White (Chapman & Hall).—*Insect Hunters, and other Poems*, by E. Newman (Van Voorst).—*Rhymes and Poems*, by R. Leighton (Simpkin).—and *The Paper Duty Considered*, by Mr. Bohn.—Our list of Third Editions includes Sir J. Bowring's translation of *Peter Schlemihl*, from the German of Adelbert von Chamisso (Hardwicke).—*Annals of the Tractarian Movement*, by the Rev. E. G. K. Browne (Daly).—*Baby May, and other Poems*, by W. C. Bennett (Chapman & Hall).—and Mr. Woodward on *Polarized Light* (Van Voorst).—We have before us Fourth Editions of *A Month in Yorkshire*, by Walter White (Chapman & Hall).—and Mr. Chavasse's *Advice to a Wife on Health* (Churchill).—a Fifth Edition of Mr. Lane's *Account of the Manners and Customs of the Modern Egyptians*, edited by his Nephew, Mr. Poole

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IMAGINARY CONVERSATION.

MILTON AND MARVEL.

MARVEL. Years have past over our heads, friend Milton, since the first conversation we held together on the subject of poetry. It was mainly, I think, if not entirely, on the dramatic. We will now exchange a few words, and more than a few if you are willing, on the other kinds of it. The desire was excited in me by your present of *Paradise Regained*, which I thanked you for by letter as soon as I had red it through, and I now, in person, thank you for it again.

MILTON. Parents are usually the most fond of their last offspring, especially if the fruit of their declining years: I was of mine: I now hesitate.

MARVEL. Be contented: you have fairly got the better of the Devil. There is little in either of your poems that the reader would wish out. This can not be said of the great Italian. Nearly all the characters in the *Inferno* and *Purgatorio* are wretches who excite no sympathy, and forward no action. Marking, page after page, the good, bad and indifferent, I find scarcely a fifth part noted for reading a second time. This is not the case in the *Iliad*, the *Æneid*, the *Paradise Lost*.

MILTON. The great poet of Italy, for great he was by intensity of thought and comprehension, constructed a hell and a purgatory for the accommodation of popes, prelates, and other dignitaries. Daring as he was, he was afraid of nearer fires than those below; hence a compendious satire he entitled a divine Comedy. Never was there so spacious a theatre with so many actors.

MARVEL. Faith! it is a comedy in which the actors find no joke.

MILTON. Alighieri wanted flexibility of muscle, and wore an iron mask: yet how warm are the tears which the lover of Beatrice shed over Francesca da Rimini and over the children of Ugolino! I would rather have written two such scenes than twenty such poems as the Faery Queen.

MARVEL. Allegory grows tiresome: nevertheless, you have found, as I have heard you say, much to please you in Spencer. The heart, I confess it, is never touched by him; and he does not excite even a light emotion.

MILTON. He leads us into no walks of Nature. A poet must do that, or forfeit his right to a seat in the upper house.

MARVEL. Grave as you are, and ever were, you have express to me your delight in the *Canterbury Tales*, and in him

who left untold
The story of Cambuscan bold.

MILTON. Frequently do I read the *Canterbury Tales*, and with pleasure undiminished. They are full of character and of life. You would hardly expect in so early a stage of our language such harmony as comes occasionally on the ear; it ceases with the verse, but we are grateful for it, shortly as it stays with us.

MARVEL. Happily you are now at leisure for a ramble in the open field of poetry, and to catch the Muses

Dancing in the checker'd shade.

Think what a pleasure it is to have landed at last, after all the perils of a tempestuous sea.

MILTON. I would rather be on a tempestuous ocean than on a pestilential marsh, knowing that the one will grow calm, and that the other will not grow salubrious.

Andrew! we are sold like sheep, and we must not even bleat.

MARVEL. What you have done, both in poetry and prose, was enough to startle the salesmen. Into your prose an irruption was often made by your poetry.

MILTON. This is wrong. We should keep them distinct, however impetuous may be the loftier and the stronger.

MARVEL. If you could have done it, we should have lost the grandest piece of harmony that ever was uttered from the heart of man.

MILTON. Where is that?

MARVEL. In your dissertation on Prelacy; it is this—

When God commands to take the trumpet
And blow a louder and a shriller blast,
It rests not in Man's will what he shall do
Or what he shall forbear.

Isaiah seems to be speaking.

MILTON. The only resemblance is that Isaiah spoke also in vain.

The deafest man can hear praise, and is slow to think any an excess. Friendship may sometimes step a few paces in advance of Truth; and who would check her? I had neither will nor power to break the imperious words that you cite, over-ruling my prose.

MARVEL. Certainly they are not like the bleat—

† A Bachelor of Arts, a Mr. Pycroft, without any authority, classes W. S. Landon by Byron and Wordsworth, as holding Chancer place. Let this Conversation indicate the contrary. There is one Art, namely, the Arts poetica, in which the Bachelor is unlikely to take his Master's degree.

ings you have just now complained of. Your voice was never lowered to that key, my brave Milton.

MILTON. I might not have retained what is left to me of it, were it not for your intercession.

MARVEL. You over-rate my services. True, I did go to the Lord Chancellor, who knew me by name only, and who courteously said "Mr. Marvel I will see about it." You know what that phrase means, spoken by high officials. He went immediately, with feather in hat above his embroidered robes, to "see about" the house he is building, which is to overtop the Somersets and Northumberlands. Lucky dog, lawyer Hyde!

Neither much disappointed nor at all discomfited, but well knowing that no time was to be lost, I went forthwith to my Lord Rochester, who noticed me when he was a stripling. He never looked so grave as when he heard me mention the cause of my visit. He turned his perruque half-round, and said *My good Marvel! it is a ticklish thing*. Without a moment's pause I replied, "Do you mean the halter, my Lord?" The perruque was again in the first position, with a pleasant smile on each side of its exuberant curls. Patting me on the shoulder, he said, "Well, well, Marvel! I do like a hearty friend, even in a quondam stickler to the old rebel Nol. Hangmanship is not a craft I would patronize. But master John Milton was bitter against us. He would even have set fire to the lawn sleeves, which I am in duty bound to reverence. But when the wicked man turneth away... you can go on with it; I may peradventure be at a fault. I hope our gracious king has forgotten the sad catastrophe of his father. If he has not he may haply be reminded that John Milton had a hand in it, and then filial affection may, and indeed necessarily must, lead his Majesty toward the rope-walk. He hath so many cares of state, and is occupied in them so constantly and incessantly, that the occurrence in front of Whitehall shall have dropt out of his memory. Let us hope for the best." My reply was, "I will hope it, my Lord, from your known humanity and good-temper. If my old friend receives no pardon from his most gracious sovran, he will be the only blind man that a gracious sovran ever helped to mount the gallows."

Whereat his Lordship broke into a peal of laughter, which stopt suddenly, and he said "Faith and troth! blind! stone-blind! It would be too bad. Charley must keep the long cap folded up, in readiness for some fellow whose eyes require it. You saw my coach at the door. I was going for a private audience. I will mention the matter the first thing I do." He did, and you know the result.

MILTON. The presbyterians are now more unfriendly to me than the episcopalians are.

MARVEL. Their tempers are sourer, and they are more exasperated by the persecutions they are suffering. You have become calmer and milder. The best apples, rough when they are first gathered, grow richer in flavour late. There are zealots who complain that you are lukewarm.

MILTON. It is better to be lukewarm than to boil over. My opinions in theology have undergone a change. What they are will be known hereafter; I have written them in latin and I shall leave them behind me. For I would not anger any on this side of the grave. Resentment and controversy cool in the churchyard.

MARVEL. There are temperate men in Italy, and perhaps elsewhere, so scandalized at the contests and cruelties of sects, that they almost doubt whether the death of the emperor Julian was not a calamity to the world, and whether what we call paganism was ever so uncharitable, in other words so unchristian, as some exclusive creeds.

MILTON. Physicians propose to cure the effect of one poison by administering another. Presbyterianism twisted back the neck of Prelaty and poured a strong drastic down her throat. She kicked and screamed and, when she got on her legs again swore bitterly, and called her servants to kick the intruders down stairs.

MARVEL. The old religions on several accounts are better than the later. They are less profuse of foul language, they domineer less, and they cost less; they withdraw none from agriculture or

home. The priests exposed no wares for sale, and they kept to their own temples and their own houses. I am no customer of those chapmen whose glass and crockery are so brittle as to draw blood if you break it. I side neither with the cropt nor the periwigged. I will never deal with the dealers in damnation, while I can hear cursing and swearing gratis in the stable-yard.

MILTON. Men's curses are stored up for them in heaven.

MARVEL. Lucky fellows if they can get up there and find anything better. May they not catch their own tost back to them waiting below?

MILTON. Andrew! in sooth thou art a merry Andrew. Methinks thou knowest more about the poets than about the divines. Curious name! as if the study and profession of what relates to divinity made the man himself divine, as the study and profession of physic entitles one, and justly, to be called a physician.

MARVEL. Now then, having had enough of both, I am ready to be as disputatious as the worst of them. I am about to find fault with you on the score of poetry.

Serget amari aliquid quod in ipsa floribus angit.

MILTON. After the sweet I am prepared for the bitter, which often happens in life, and it is only children who take the bitter first.

MARVEL. Now for it. You were not a very young man when you wrote how

*Sweetest Shakespeare, Fancy's child,
Warbled his native woodnotes wild.*

After acknowledging the prettiness of the verses, I deny the propriety of the application. No poet was ever less a warbler of "woodnotes wild." In his earliest poems he was elaborate, and not exempt from stiff conceits, the fault of the age as exemplified by Spencer.

MILTON. In his later he takes wing over the world, beyond human sight, but heard above the clouds.

MARVEL. His Muse, to be in the fashion of the day, wore a starch ruff about her neck.

You have fringed Jonson's "learned sock." I never had patience to go through, or to speak more properly to *undergo*, his tragedies. In coarse comedy he succeeds better; but comedy ought never to be coarse. Indelicate as was Aristophanes, there was an easy motion and an unaffected grace in every step he took. Plautus comes far behind, and Terence not quite up to Plautus. Be not angry with me if Molière is my delight.

MILTON. He has written since I was a reader; and there is nobody in the house who can pronounce french intelligibly. My nephew reads latin to me; and he reminded me one day that Sir Philip Sidney tried his hand at turning our english into latin hexameters. Some of the Germans have done likewise. English and german hexameters sound as a heavy cart sounds bouncing over boulders.

MARVEL. We often find in them a foot composed of two short syllables, instead of a spondee, and a trochee as often, which reminds us of a cripple, one of whose legs is shorter than the other, so that he can not put it to the ground. I doubt whether in a hundred english hexameters there are three composed of dactyl and spondee.

MILTON. I know not whether it ever has been observed that the final foot of the hexameter is a trochee. So it is, with only two or three exceptions, in Virgil where *mons*, and another monosyllable in another place, end the verse.

MARVEL. Why can not we be contented with our own measures, as establish by law and custom? None in latin or greek are more harmonious than several of them.

MILTON. Fond as I am of latin, and many as are the verses I have written in it, never was I so rash and inconsiderate as to force its meters into our own language, which is infinitely more capable of stops and variations.

Ovid was the first who subjected a strange language to latin measures, and he acknowledges that he was ashamed of doing it.

*Ah pude! et Getico scripsi sermone libellum
Aptaque sunt nostris barbara verba modis.*

Yet how would the philologist rejoice at the recovery of this little book, for a book there was of it, and not only one composition. The Jesuits, clever at latin versification, have not yet introduced it into China.

MARVEL. Not even the verses of Homer himself have that diversity of cadence which enchants us in *Paradise Lost*. Who was the blockhead who invented the word *blank* for its verse? Never was any one less appropriate. The latin hexameter, closing with a disyllable or trisyllable, wants the variety of the greek, and terminates too frequently with consonants, *ant, unt, am, um, or a*. To remove this obstruction from the sensitive ear we have recourse to Homer and Milton:

MILTON. Courtier! courtier! prythee hold thy tongue. Venerate one blind man and continue to love the other.

W. S. LANDOR.

THE NEW TRAVELLER'S TALES.

May 14, 1861.

THE public seem to be under a delusion which, I think, has been greatly produced by what I must consider the unwise conduct of some Fellows of one of the best conducted, most excellent, and most justly popular of our Scientific Societies.

Some time ago the arrival of a new African traveller was announced. He read his paper at the Royal Geographical Society. It was soon discovered that his qualifications as a traveller were of the slightest description; but some of the Fellows seem to have been so taken with his tales about the Gorillas and other animals, that they have allowed him to make one of their rooms into a museum, and thus a great *éclat* has been given to his labours, certainly not on account of his geographical discoveries, for the map appended to his work is one of the most primitive that I have seen for years. If the Royal Geographical Society had transmitted the zoological notes and the collection to the Zoological Society, it would soon have been seen that his qualifications as a naturalist were of the lowest order, and that he has made few, if any, additions to our previous knowledge.

I have examined the collection of mammalia with care, and there is not a specimen among them that indicates that the collector had traversed any new region. On the contrary, all the kinds contained in it have been received long ago from the different trading stations on the west coast of Africa, and can easily be procured from them; and the manner in which the specimens are prepared (bad state as they are in) shows that they must have been preserved in or near the habitation of civilized men, and not in "the forest" where "daylight is almost shut out"; and the whole of the twenty species which are said to be new to science dwindle into thin air.

From the interest which some of the Fellows of the Royal Geographical Society appear to attach to "Mr. Mrs. and Miss Gorilla," one would suppose that they thought that the animals were now for the first time brought to Europe, whereas we have been receiving specimens of them for the last fifteen years, both from the missionaries and the traders in those parts, until almost every museum in Europe is provided with specimens, and some of them, as, for example, that in the Museum of Vienna, which was shown at the naturalists' meeting in 1856, is considerably larger than any shown at Whitehall Place.

Turning from the collection to the book, one must be struck with the improbable stories that it contains, and must observe that there is the same exaggeration in the illustrations (which have evidently been prepared in this country from the notes of the author, and not from sketches on the spot) as there is in the text. Some of them are copied from figures prepared in this country to represent other kinds, or for other purposes, and without acknowledgment.

As an instance, I may state that the young of the Gorilla and the "Niabé," or wild bull, are described as quite untameable. Now we have reliable accounts of young Gorillas having been kept in confinement, and even shipped for England, and being anything but so violent; and as for the "Niabé," it is the animal known in Sierra Leone and over Central and West Africa as the bush cow, and the specimen of it that was alive for some years in this country, I can testify, from my own knowledge, was as mild and inoffensive as our own domestic cattle. To show the little reliance to be placed on the illustrations, I may state that the

horns of this animal, in each of the three plates on which it is figured, are turned in a wrong direction. In the same way the horns of the "new antelope" (figured at p. 306), which is an animal that was described many years ago by Mr. Ogilby, under the name of *Antelope euryceros*, are so incorrectly represented, that they do not even show the section of the genus to which the species belongs; but if any one wishes to satisfy himself how much an animal can be caricatured, let him compare the plate of the "white-fronted hog" with the living specimen of the same species now alive in the Zoological Gardens, or with the figure of that animal in the *Proceedings* of the Society. Indeed, it would have been impossible to have identified these animals if we had not had the skins in the collection so as to make the comparison. I am sorry to have to make these observations, but I think the cause of truth and science requires it. We are overburdened with useless synonyma, and Natural History may be converted into a romance rather than a science by travellers' tales, if they are not exposed at the time.

JOHN EDWARD GRAY.

ROTATORY STORMS.

Arthingworth House, May 8th, 1861.

I have lately arrived from China in H.M.S. Adventure, and during our passage from Java Head to the Cape, we encountered one of those fearful circular storms which generally commit such devastations to ships in those seas, on account of the great disregard with which the laws of Reid, Piddington and Thom are treated.

Capt. Lacy having kindly permitted me to make use of any of the particulars which I received from him during the continuance of the storm, I have taken the liberty of sending you some little account of it. It was at 8 P.M. on Sunday, the 17th of February, when in lat. 26° south, and long. 60° east, that the barometer began to fall, its height being at this time 29.83, and the wind blowing in gusts from S.E. by E. $\frac{1}{2}$ E.; our course was about W. $\frac{1}{2}$ S., and supposing this to be the commencement of a circular storm, we were, therefore, on the right side of it, the centre bearing N.N.E. $\frac{1}{2}$ E., and in all probability travelling to the S.W. At midnight, the wind was E. by E., the bearing, therefore, of the centre being about N.E. by N., the barometer 29.78; our course was S.W., which, considering that the storms in those latitudes travel in a south-westerly direction, might be rather dangerous, as we were, therefore, running parallel with the line of the centre. At 4 A.M. on the 18th the wind had changed to S.S.E. $\frac{1}{2}$ E., the centre, therefore, bearing N.E. by E. $\frac{1}{2}$ E., and the barometer falling to 29.72; our course now was W. $\frac{1}{2}$ S., which course was gradually taking us out of it. The wind increased in force until 4 P.M. on this day, when, I suppose, the passage of the centre took place, the barometer having fallen to 29.44; the wind was S. $\frac{1}{2}$ W., the centre, therefore, bearing about E. $\frac{1}{2}$ S. Our course had been changed to N.W., and this very soon took us clear of it; for from the time that the course was altered to the N.W., the mercurial column remained steady, and soon after rose rapidly, so that on the morning of the 19th no one would have imagined that such a storm had taken place.

When at the Cape, I was advised by the senior assistant at the Observatory to write to the Port Captain for any further information that I might require; I therefore wrote to him, requesting him to be so good as to send any accounts that he might obtain from the logs of other ships which had encountered the same storm, hoping to obtain some accounts from vessels that have encountered it upon the left side, and thereby affording better data for the measurement of our distance from the centre, and the probable height that the mercurial column would stand at the centre for a storm of that intensity.

Should any of your readers require more information, I shall be most happy to afford them any I can, together with a chart of the supposed course of the centre.

LANGHAM ROKERY, Lieut. R.M.L.S.

FOREIGN CORRESPONDENCE.

Florence, May 2, 1861.

It has often been said during the last two years, that the late Grand-ducal Government of Tuscany was with all its faults an enlightened one in comparison with those of neighbour States, especially in the matter of popular instruction. A curious revelation of the real leanings of the Austro-Lorenese policy, in this all-important branch of national progress has just been published here, illustrated by an autograph document under the hand of the ex-Grand-ducal Minister Landucci. A prefect of Grosseto, the principal town of the Maremman district of Tuscany, a man not noted for any very dangerous display of liberalism, but desirous at least of promoting the prosperity of his country, being commissioned to pay a visit of inspection to the garrison towns of Tuscany, drew up a report for the inspection of the Minister for the Home Department, bearing the date of March 1854, in which he very clearly made out the fact that without a little timely aid, the infant schools in the town of Orbetello must infallibly be closed before long; and proceeded to urge on the Government (as it seems he had done once before without success) the advisability of its supplying the needful funds for the maintenance of so useful an institution. The public-spirited prefect moreover ventured to recommend the establishment of a public school of design, at the expense of the municipality, in the little seaport town of Porto Santo-Stefano, to give instruction principally in the elements of geometry, geography and ship-building to its seafaring population.

Very modest proposals these, one should have thought, and by no means subversive of the Lethæan calm which the old Italian régime held necessary to the well-being of its subjects. A small modicum of reading and writing for the urchins of Orbetello—a few rudiments of technical drawing for the shipwrights and other mechanics of Porto Santo-Stefano, seem surely a demand for a very reasonable share in the benefits of that popular education, which is the best gift of an enlightened ruler. But not so, thought the men, by whose counsels Tuscany was duly swaddled and dosed with soothing syrup in 1854, after the good old fashion of the high medical authorities who had so ruled her life for three centuries past. The keen instinct of the Grand-ducal Minister snuffed the perilous flavour of an illicit education movement under the innocent seeming drift of the prefect's report, and it was accordingly laid before the sovereign's eye, with the antidote appended to the poisonous demand, in the shape of a marginal note, in the Minister's handwriting and bearing his signature. This note, unique in its incredible naïveté, and intended both as a word to the wise and a personal protest against the suspicion of any taint of similar leanings, ran as follows, and may be relied upon, as simply and strictly authentic.—

"The accompanying report, although it gives proof of diligent zeal in the compiler of it, yet shows signs of a tendency to that progressive diffusion of instruction, which I can hardly call praiseworthy in a public servant. It is a ruling principle with the undersigned, to keep men's desires, as far as may be, on a par with the means of satisfying them. It therefore appears to him, that the instruction, which now-a-days is sought to be given in a degree far beyond the needs of those to be taught, should not be promoted by the Government authorities, but should rather be curbed, with that skill and prudence which is needed to train for domestic use the horse, which if left to the unguided impulses of his own strength, would bear his rider to certain destruction. (Signed) L. LANDUCCI."

Such is the ex-ministerial document, which has recently been made public, and which may serve as an illustration of the *modus operandi* of those who two years back held sway at the Pitti.

TH. T.

OUR WEEKLY GOSSIP.

THE Lord Mayor has issued cards for a dinner on Saturday next, May 25, to which all the celebrities in letters, science and the arts in the metropolis are invited.

The President and Council of the National Association for the Promotion of Social Science will hold an evening reception at South Kensington on Saturday next.

We may remind Fellows of the Royal Society and others interested, that the Fairchild Lecture will be preached as usual on Whit-Tuesday at St. Leonard's, Shoreditch,—the preacher on this occasion being the Rev. T. S. Evans, the Vicar.

The Yearly Meeting of the Linnean Society will be held at Burlington House, on Friday, the 24th of this month, for the election of a Council and Officers for the ensuing year.

On Wednesday evening the comedy of the "Charity Dinner" came off at the Freemasons' Hall, and is reported by the management to have been received with the usual applause. There was so little of novelty in the performers or in the performance, that we fear to dwell on the very old story of the Literary Fund and its annual appearance before the world. The Duc d'Aumale spoke the prologue, but the play came out with the regular cast. Once again we had the old speeches, to the old jingle of glasses, and clapping of enthusiastic hands. The prologue, spoken by the Duc d'Aumale, consisted of the string of well-worn common-places, even down to the poorpoint of Chateaubriand rescued from despair, and raised into literary and political eminence. The quality of the feast, we are told, was above the average,—a fact which cannot fail to warm the imaginations of those "men of learning and genius," in behalf of whose many miseries and privations the Mœti is pleasantly supposed to have sparkled on the board.

Mr. Herbert Spencer has in the press a volume on 'Education: Intellectual, Moral, and Physical.' Our query as to the existence of Schiller's MS. of 'Wallenstein' has brought us the following gratifying information from Mr. Gillman:—

"1, Hereford Square, South Kensington, May 13, 1861.
"With reference to the remarks in your journal of the 11th inst. respecting the translation of Schiller's 'Wallenstein,' by Coleridge, and the probability of its being from a manuscript copy, I beg to say that a manuscript copy containing 'The Death of Wallenstein: in Five Parts' does exist, and is in my possession. It was given to my late father, by Samuel Taylor Coleridge, and has the following note at the end, apparently in the handwriting of Schiller himself:—

'Dieses Schauspiel ist nach meiner eigenen Handschrift copiert, und von mir selbst durchgelesen, welcher ich hienit attestire.'

'FREDRIC SCHILLER.'

'Jena, 30 September, 1799.'

—There are several corrections in the body of the manuscript, evidently by the same hand as the above. It is not improbable that some introduction or communication between the author and the translator took place through the medium of Professor Blumenbach. There is a note from the latter to Coleridge in the summer of 1799 (the period when Coleridge was in Germany), wishing him farewell and a prosperous journey. This note has been at some time pasted into the binding of the manuscript. A vague tradition existed in our family, that Coleridge suggested certain alterations and omissions in the play, which Schiller partly adopted in his printed edition, and which may, in some measure, help to account for the differences noticed. I am not aware that there were any letters from Schiller to Coleridge extant. The chief of the papers and manuscripts belonging to the latter, including that of the Philosopher's intended but unfinished great work, were, it is well known, bequeathed to Professor Green, in whose safe custody they doubtless still remain.—Yours, &c.,

'JAMES GILLMAN.'

Our readers have often had the benefit of receiving elucidations from Mr. Cole's remarkable collection of MSS. This collection is about to fall under the hammer of Messrs. Puttick & Simpson. The Historical MSS. include Household Accounts of Battel and Cowdray of the time of Henry VIII.; Correspondence and other papers of Sir Michael Stanhope; the Letter Book of Anthony Bacon; Contemporary copies of Letters and Privy Council State Documents and Political Papers of the age of Elizabeth and James I.; a collection of Deeds,

some bearing rare signatures (e.g. Sir Walter Raleigh, Bp. Jewel, Sir Bevil Grenville, Robert Catesby, John Selden, Sir Matthew Hale, Sir Kenelm Digby, Daniel De Foe). The County Collections, particularly for Devonshire, Warwickshire, and Surrey, are understood to be very considerable.

The widow of George Dyer, well known at one time to the literary world, especially as the friend of Charles Lamb, died at her chambers in Clifford's Inn, on Thursday last; she would have reached her one hundredth birthday if she had lived till Christmas. Her twin sister survives her. She herself has survived her fourth husband, George Dyer, just twenty years.

In the article which we gave last week on the book which squares the circle, we omitted, by an accident, to notice a point which has struck us more than once. It is the prominence given to the name of the chairman of a meeting, where a writer who is at issue with the meeting and all the world besides puts forth a speculation as read at a Society. Sir W. Rowan Hamilton, the Astronomer Royal for Ireland, was in the chair at the Sectional meeting of the British Association, on which the quadrature in question was inflected. The statement of the chairman's name is made so emphatic in the Table of Contents that it is by no means unlikely some of those who go no further, may run away with the idea that Sir W. Hamilton is, somehow or other, mixed up with this circumference of 3½ times the diameter. And similarly Sir John Herschel may be associated in some minds with the theory of the flatness of the earth. For a gentleman, who had established the said flatness to the satisfaction of his own mind sent a paper to the Astronomical Society, which was smiled at for two minutes. But this was enough: the flattener afterwards lectured in country towns, and the walls displayed in large letters, that the subject had been considered by the Society, "Sir J. F. W. Herschel, Bart. President, in the chair." Circle-squarers and globe-flatteners are generally persons who affect a great indifference to the authority of names; but, nevertheless, they are often disposed to hook their speculation on to a celebrated name in any possible manner, however remote the connexion may be. They deserve to be reminded of the little boy who said, with pride, that the king had spoken to him. "What did he say?" was asked; and the reply was, "He said, Get out of the way, you little plague."

Amore interesting re-issue than that of 'Punch' for the last twenty years can hardly be imagined. It is a republication, in the original forms, of a number of very choice books and poems,—such as 'The Story of a Feather,' 'The Caudle Lectures,' 'The Snob Papers,' 'The Bridge of Sighs' and the 'Bouillebaïse.' It is, also, the republication of a great series of social and political cartoons, some of which are not to be obtained in any other form. Some of the best things of Jerrold and Hood, as well as of men eminent and living, are found in its pages. In these same pages, Leech, Doyle and Tenniel have grown famous as the most kindly of moralists and caricaturists. Two volumes of this humorous and illustrated History of our Own Times are on our table; and it is very curious and very amusing to return upon the events and follies which we see interested us twenty years ago. It is like reading a packet of our own correspondence of that period.

The collection of Spanish Books formed by Mr. Ford, author of the 'Handbook for Travellers in Spain,' has recently passed under the hammer of Messrs. Sotheby & Wilkinson. Many of the copies were eagerly sought after, the sales of this class of books being of rare occurrence. The following may be cited:—Cervantes, 'Don Quixote de la Mancha' (Brussels, 1607); Segunda Parte (ib. 1616), the first part being of the fifth edition and the second part of the second edition, 25l. This identical copy brought 17. 1s. only at the sale of Mr. Hanrott's library in 1833.—Cervantes, 'Vingé del Parnaso,' a fine copy of the first edition, 10l.—Alcala, 'Arte para ligeramente saber la Lengua Arabiga' (Granada, 1505)—a fine copy of this rare book, 6l. 18s.—Ballester, 'Origen de la Caça' (1634), 5l.—'Libro sotilissimo y provechoso,' one of the rarest of the early illustrated Spanish

books (1555), 18l. 15s.—Horozoo y Corvarruvias, 'Emblemas Morales,' 4l. 18s.—Arphe y Villafañe, 'Varia Commensuracion,' 4l. 10s.—Berganza, 'Antiguedades de España,' 3l. 11s.—Beuter, 'Coronica general,' 6l. 10s.—Carbonell, 'Chroniques de Espanya' (1546), 7l. 7s.—'Chronica del Rey Don Ferdinand III.,' 9l. 9s.—'España, Artistica y Monumental,' 7l.—Prescott's 'History of the Conquest of Peru,' 7l. 10s.—Some modern Pamphlets relating to Spanish Bull-fights, forming the ground-work of Mr. Ford's article on the subject, 13l.—Nunez de Avendano, 'Aviso de Caçadores y de Caça,' 11l. 11s.—Pacheco, 'Arte de la Pintura' (1649), 6l. 6s.—Stirling's 'Annals of the Artists of Spain,' one of the twenty-five copies on large paper, 27l.—Yciar, 'Arte Subtilissima,' 4l. 10s.—Lopez de Arenas, 'De la Carpinteria,' 3l. 6s.—Marmol, 'Historia del Rebelion,' 4l. 14s. 6d.—Medina, 'Libro de Grandezas de España,' 6l. 12s. 6d.—Nunez, 'Refranes o Proverbios,' 4l. 1s.—Rivarola y Pineda, 'Monarquia Española,' 7l. 2s. 6d.—Sandoval, 'Chronica,' 3l. 6s.—Torre Farfan, 'Fiestas de la S. Iglesia Metropolitana' (Sevilla, 1671), 5l. 7s. 6d.—Valles, 'Historia del Cavallero y Capitan,' 4l. 7s.—De Voragine, 'Legenda Sanctorum' (1476), 5l.—Zuniga, 'Annales Ecclesiasticos i Seglars de la ciudad de Sevilla,' 8l. 5s. The two days brought 669l. 1s.

Mr. White desires to repudiate any share of responsibility for the decorations of All Saints' Church, Notting Hill:—

"Wimpole Street, May, 1861.
"I trust you will allow me to say that I had nothing whatever to do with the painting, altar-fittings, or other decorations of this church. Ever since the notice of its consecration there has been a general impression, as well amongst the profession as the public, from the building itself having been designed and partially carried out by me, that, as a matter of course, I had the direction of its completion and accessory decorations. Having on several occasions, at the South Kensington Museum and elsewhere, pleaded for colour in churches, it is the more incumbent upon me to repudiate all implication in this special work.—Yours, &c.,
"WILLIAM WHITE."

Numbers 63 and 64 of the Minor Planets have been named *Ausonia* and *Angelina* respectively; the latter name refers to Zach's Astronomical Station at Notre Dame des Anges, near Marseilles. The name *Maximiliana* has been proposed for the Minor Planet No. 65.

"On Saturday night," writes a friend in Genoa, "we saw a new ballet,—I Bianchi ed i Neri," taken from 'Uncle Tom's Cabin': it was pretty and amusing, and contained a new feature. When the blacky is reading his Bible, the scene opens to a vision of heaven, and a song is heard with harp accompaniment, which had a most original effect, in a ballet. The *prima donna*, who sang it, was called out; and being dressed in a white muslin wrapper, looked quite in character. The ballet ends with a grand ball, when the elegant ladies in blue and pink have, as partners, niggers with white cravats and waistcoats, and woolly hair. It is truly a ballet-master's idea of perfect future felicity and emancipation from slavery—the ecstatic picture of dancing with white ladies."

The following list of the Free Exhibitions open in London during the holidays will be of service to country visitors, and possibly to many who are "native here." The National Gallery, Charing Cross: pictures by the Old Masters.—Barry's Historical Cartoons, on the walls of the principal room of the Society of Arts, 17, John Street, Adelphi.—The Flaxman Gallery of Sculpture at the London University College, Gower Street.—South Kensington Museum: the Industrial, Educational, Architectural, Decorative, and various other Collections; and the Vernon, Turner, Sheepshanks and British Galleries of Pictures by Modern Artists.—The British Museum: including the Libraries and Manuscript Room.—The Museum of Practical Geology, Jernyn Street, Piccadilly.—The Franklin Relics, at the United Service Institution, Middle Scotland Yard,—(by free tickets, of Mr. Sandford, 6, Charing Cross.—Westminster Hall,—with its magnificent Painted Glass Window, the largest in the world.—The National Portrait

Gallery, 29, Great George Street, Westminster.—The Houses of Parliament,—on Saturdays, by (tickets gratis) which admit any number of visitors, to be had at the Chamberlain's Office, under the Victoria Tower.—Kew Gardens,—in which are the Botanical, Colonial and Mercantile Museums; the great Palm House; the largest Arboretum in the world; the Grecian and twenty-five other Conservatories, containing the plants, flowers, and vegetable curiosities of all climates and all countries.—The Coal Exchange, Thames Street: the decorated galleries of this beautiful building will well repay a visit of inspection.—The Temple Church.—St. Paul's Cathedral.—Dulwich Picture Gallery.—Chelsea Hospital: the Hall and Chapel, in which are preserved the French Eagles of Napoleon, captured at Barossa, Talavera, and Waterloo; and fifty-five Colours captured by the British in different campaigns; and the Wellington Funeral Car.—The College of Surgeons, Lincoln's Inn Fields: the extensive Museum and Library, including the celebrated collections of John Hunter, may be seen by a Member's order.—Westminster Abbey.—Greenwich Hospital: the Chapel and Painted Hall; an Altar-piece by West; Portraits of Columbus and Capt. Cook; Bust of Blake by Bailey; the Nelson and Franklin Relics; and Models of the famous wooden walls of Old England.—The Foundling Hospital, Guildford Street, Russell Square: in the Chapel an Altar-piece by West, and the Organ presented to the Institution by Handel, upon which he frequently performed his Oratorio of 'The Messiah'; in the Committee Room, several valuable Paintings by Hogarth and other eminent artists.—St. Giles's Church, Cripplegate: here was buried John Milton, and Cromwell married in 1620.—Crosby Hall, Bishopsgate Street: this beautiful relic of a poetic and picturesque age is open free to the Public every day.—Hampton Court Palace.—Windsor Castle. The Long Walk, the Great and Little Parks, in which are Hearn's Oak and the Victoria Oak.—Richmond Hill and Park, and Twickenham Meadows.—Deptford and Woolwich Dockyards.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight till Seven o'clock), One Shilling; Catalogues, One Shilling.
JOHN PRESCOTT KNIGHT, R.A., Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN, at the Gallery, 53, Pall Mall East (close to the National Gallery) from Nine till Six.—Admission, 1s.; Catalogue, 6d.
JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN, at the Gallery, 53, Pall Mall West.—Admission, 1s.; Catalogue, 6d.; Season Tickets, 5s.
JAMES FAHEY, Sec.

HER MAJESTY'S PICTURES.—Messrs P. & D. Colnaghi, Scott & Co. and Messrs E. Gambart & Co. beg to announce that the PORTRAITS OF HER MAJESTY THE QUEEN AND H.R.H. THE PRINCE CONSORT, by F. Winterhalter; the Picture of the Marriage of the Princess Royal and Portrait of H.R.H. the Princess Beatrice, by John Phillip, R.A. are NOW ON VIEW at the FRENCH GALLERY, 120, Pall Mall, from Ten till Six.—Admission, 1s.

MRS. FRY READING TO THE PRISONERS IN NEWGATE in 1818.—A Grand Historical Picture of the most touching interest, by JERRY BARRETT, is NOW ON VIEW at the Gallery, 191, Piccadilly, opposite Sackville Street, from Eleven to Five.—Admission, One Shilling.

HOLMAN HUNT'S GREAT PICTURE.—THE EXHIBITION of Holman Hunt's celebrated Picture of 'THE FINDING OF THE SAVIOUR IN THE TEMPLE,' begun in Jerusalem in 1844, and completed in 1860, is NOW OPEN to the Public at the GERMAN GALLERY, 168, New Bond Street, from Twelve to Six.—To which are added, for a few weeks, Views of Jerusalem, Nazareth, and other Water-Colour Drawings made by Mr. Holman Hunt in the East.—Admission, 1s.

LAZARUS COME FORTH!—This great Picture, by R. DOV-LING, is NOW ON VIEW at Bettjemans's, 25, Oxford Street, W.—Admission 6d., Saturday 1s.

WATERHOUSE HAWKINS'S GRAPHIC LECTURES on the EXTINGUISHED ANIMALS, at the EXETER HALL, Finsbury.—The Course of Five Lectures Commenced on MONDAY, May 13, and will be continued on the following Monday and Wednesday Afternoons at Three o'clock.—Tickets for the Course Reserved Seats, 10s. 6d. Single Lecture: Reserved Seats, 3s.; Area, 2s.; Gallery, 1s. To be had at Mitchell's Royal Library, 33, Old Bond Street.

WHITSUN HOLIDAYS.—L'ORIENT, a Grand Spectacle; or a Voyage down the Stream of Civilization, Progress and Religion, from the Earliest Times to the Present day, with the Races, Manners, Churches and Music of the Egyptians, Hebrews, Ancient Greeks, Mohammedans, Modern Greeks, Latins, and Moderns,—in addition to the Entertainment popular at Easter, which latter have been entirely remodelled with new Music, Scenery and effects. Open Morning and Evening. Admission, One Shilling; Children, Half-price. The New Collection of Modern Paintings will shortly be opened.
Polytechnic Institution (Limited), 309, Regent Street.
JOHN S. PHENE, Managing Director.

THE LAST SLEEP OF ARGYLL.—The LAST SCENE in the LIFE OF MONTROSE.—These *chef-d'œuvre* of E. M. Ward, Esq. R.A. are daily ON VIEW at the GALLERY, 5, Waterloo Place, Pall Mall, from Ten to Six.—Admission, 5d.

ROYAL COLOSSEUM.—WHITSUN HOLIDAYS.—Open Daily from Twelve to Four and Seven to Ten.—The following are some of the principal Entertainments and Exhibitions prepared for the present holidays.—THE MYSTERIES OF SPIRIT-RAPING ILLUSTRATED AND EXPLAINED.—An original Musical and Pictorial Entertainment, entitled, BRITANNIA'S PICTURE GALLERY, illustrated by a beautiful series of Dispiriting Views, designed expressly for the Colosseum, by the late E. Bachoffner, Esq., Jun.—A new COMIC CHARACTER MONOLOGUE.—VOCAL and INSTRUMENTAL CONCERT, by the Humorous Melodist, THE COLOSSAL DIORAMA OF LISBON before and after the Earthquake, GIGANTIC PANORAMAS of PARIS by Night, and LONDON by Day.—MODERN MAGIC, most powerful OXY-HYDROGEN MICROSCOPE, &c.—Admission, One Shilling; Children under Ten and Schools, Sixpence. Sole Lessee and Manager, Dr. BACHHOFFNER, F.R.S.

SCIENCE

SOCIETIES.

ASTRONOMICAL.—April 10.—Dr. Lee, President, in the chair.—Major Strange, Dr. Nottingham, H. J. S. Smith, and Lieut. Cuspendale were elected Fellows.—'On the Morning Illumination of two disrupted Lunar Craters, unnoticed by Webb and unnamed by Beer and Mädler,' by W. R. Birt, Esq.—'On an Appearance on the Surface of Jupiter, which passed rapidly over the Disk of the Planet,' by W. R. Birt, Esq.—'Observations of Saturn,' by Warren De La Rue, Esq.—'Photographs of the Total Eclipse,' by Warren De La Rue, Esq.—'On a Micrometric Diaphragm,' by L. H. Cassella.—'Extract of a Letter from Dr. Winnecke to the Rev. R. Main, dated March 26, 1861,'—'Observations of the Solar Eclipse of the 11th Jan., 1861, at the Sydney Observatory,' by W. R. Scott, Esq., Astronomer for N. S. Wales.—'Note on one of the Cometes of β Geminorum,' by the Rev. T. W. Webb.—Results of the Observations of Small Planets made with the Transit-circle; Occultations of Stars by the Moon; and Eclipses, Occultations, and Transits of Jupiter's Satellites; observed at the Royal Observatory, Greenwich, during the month of March, 1861, communicated by the Astronomer Royal.—'Occultations of Stars by the Moon, observed at Forest Lodge, Maresfield, Sussex,' by Capt. W. Noble.—'Observations and Elements of Comet III. 1860,' by Dr. C. G. Moesta, Director of the National Observatory of Santiago de Chile.—'Ephemeris of the Variable Stars for 1861,' by N. R. Pogson.—'Extract of a Letter from M. Le Verrier to Mr. Hind.'

GEOLOGICAL.—May 8.—L. Horner, Esq., President, in the chair.—R. Mills, Esq., E. W. Ashbee, Esq., and Capt. W. Osborn, were elected Fellows.—The following communications were read: 'Description of two Bone-caves in the Mountain of Ker, at Massat, in the Department of the Arriège,' by M. Alfred Fontan.—'Notes on some further Discoveries of Flint Implements in the Drift; with a few suggestions for search elsewhere,' by J. Prestwich, Esq.—'On the Corbicula (or Cyrena fluminalis), geologically considered,' by J. Gwyn Jeffreys.

ASIATIC.—May 11.—Anniversary Meeting.—Col. Sykes, M.P., President, in the chair.—P. B. Smollett, Esq., was elected a Resident Member.—The Annual Report of the proceedings and of the financial condition of the Society for 1860 was read; also the Report of the Auditors. From the latter, it appeared that while only about 23l. additional had been received, an increase of expenditure of about 160l. had been incurred for the publication of the *Journal*. From the former Report we gather that proposals have been made to the India Office to amalgamate, in some manner to be agreed upon, the Society's Library and Museum with those of the India House, and to open them to the public on the same terms, provided the Society be accommodated with rooms for the transaction of its business. On an appeal from the Council, several Members who had compounded consented to constitute themselves subscribers anew, and two had made donations to the Society's funds. Through the distribution of a circular, mentioning the reconstruction of the Committee of Agriculture and Commerce, and of the intention to publish the *Journal* quarterly, a more energetic effort than ordinary had been made to enlist the support of

the public, and the result was, that forty-two new Members had been elected during the year, while only twenty-four deaths and retirements had taken place. By this means the Society's funds were benefited to the extent of about 70l. annually.—A ballot was made for new officers and Council, when the following were elected:—President, Viscount Strangford; Vice-Presidents, R. Clarke, Esq., Sir E. Colebrooke, Bart.; Treasurer, E. Thomas, Esq.; Secretary, J. W. Redhouse, Esq.; Honorary Secretary and Librarian, E. Norris, Esq.; Council, T. Bazley, Esq., M.P., J. Dickinson, Esq., M. E. G. Duff, Esq., M.P., J. Fergusson, Esq., F. Fincham, Esq., Prof. T. Goldstücker, J. A. Mann, Esq., J. C. Marshman, Esq., E. S. Poole, Esq., O. De Beauvoir Prieux, Esq., E. C. Ravenshaw, Esq., Sir H. Rawlinson, Col. Sir J. Sheil, W. Spottiswoode, Esq., Dr. F. Watson.

SOCIETY OF ANTIQUARIES.—May 2.—Earl Stanhope, President, in the chair.—A form of appointment was read by virtue of which O. Morgan, Esq., M.P., was empowered by the President to act on all occasions as his deputy or Vice-President.—E. Akroyd, Esq. was elected a Fellow.—The evening was devoted to the opening of an exhibition of original matrices and of seals attached to deeds, of which upwards of six hundred were laid before the Society. Among the most important collections exhibited were those of Sir E. Dering and Sir T. Hare. Next to these in importance came the collections of Miss Farrington, relating to Lancashire, of the Mayor and Corporation of Wells, and of D. Pyrk, Esq. Some fine deeds with baronial seals attached were exhibited by the Rev. E. Estcourt and Mr. Hart, of Reigate; the former relating to the Beauchamps, and the latter to the Warren family. Among the foreign deeds the most noteworthy were those exhibited by J. J. Howard, Esq., R. Lemon, Esq., and A. Nesbitt, Esq. Through the kindness of Bonham Carter, Esq., M.P., the Society was favoured with the sight of the famous matrix of Southwick Priory, which has been described in the 'Archæologia' by Sir F. Madden. E. Shirley, Esq. exhibited the silver seal of Thomas de Prayers, which has also been described in the 'Archæologia.' Very interesting collections of matrices were exhibited by Mr. Warren of Ixworth and Mr. Fitch of Norwich. The Rev. C. Manning exhibited some very beautiful seals, one of them a gem seal in which Pallas was made to do duty for the archangel Michael. The Mayors and Corporations of Dover, Hartlepool, Colchester, and Devizes exhibited the matrices of the corporate seals belonging respectively to those cities. The exhibition was, on the whole, very successful; and we trust the Society will be encouraged to continue these special exhibitions, from which more instruction and entertainment are derived than from the random communications of ordinary meetings. The Director opened the evening with remarks on the history of seals generally and on those exhibited in particular.

May 9.—Sir John P. Boileau, Bart., V.P., in the chair.—S. G. R. Strong, Esq. was elected a Fellow of the Society.—W. Tite, Esq., V.P. exhibited five Assyrian cylinders.—R. Hawkins, Esq. exhibited the seal of the Cathedral of Udine.—Mr. G. Roberts exhibited a branks, or scold's bridle, which formerly belonged to the town of Bewdley, in Worcestershire.—Sir John P. Boileau exhibited a silver dish.—G. G. Francis, Esq. exhibited a bronze cross, with a chisel-shaped extremity, which the Director suggested might have been the means of attaching it to some statue of St. Thomas of Canterbury.—T. Wright, Esq. gave an account of the excavations at Uriconium.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 8.—N. Gould, Esq. V.P., in the chair.—J. Ellis, Esq. was elected an Associate.—The Rev. Mr. Kell sent a drawing of an incised sepulchral slab, found during the recent excavations at Netley Abbey. It represents a monk in his habiliments, and there is the name of Johannes Wade, 1515, beneath which occurs Obiit 11 die 1534. This is the only stone discovered on which any name appears.—Mr. John Moore gave a notice of the discovery of an ancient British interment in Somerset, and in which vari-

ous bones, flint arrow-heads, portions of urns, &c., had been found, together with ashes and charcoal. The specimens obtained would be sent up for examination.—Mr. C. Ainslie exhibited some fine specimens of glass, found in the Thames when the excavations were making for the foundation of the Houses of Parliament. They consisted principally of the bases and stems of drinking vessels, and belonged to the second half of the sixteenth century.—Mr. Pettigrew read a paper, which time had not permitted to be read at the Shrewsbury Congress, relating to the Sweating Sickness as it occurred in that town in 1551. He gave various particulars concerning Dr. Caius, the founder of Caius College, Cambridge, at that time a resident practitioner in Shrewsbury, and he gave evidence to prove that Caius furnished the account of the pestilence in Grafton's Chronicle—the most complete ever published of this extraordinary and most fatal malady.

ROYAL SOCIETY OF LITERATURE.—May 8.—J. G. Teed, Esq., in the chair.—Mr. Hogg read a paper 'On the River Lethe,' which has its origin in the Great Syrtis of Africa, and also on a river in the neighbourhood of Oviedo, in Spain, for which M. Gallardo Bastant has claimed the same name. He pointed out that the former has been, in modern times, identified by Capt. Beechey in his journey into the Cyrenaica, and that the latter has probably arisen from a corruption of the Arabico-Spanish name *Guadaleta*. Mr. Hogg also gave an account of some Cypriot Inscriptions he had lately received from Commander Leycester, R.N., who had discovered them some years ago when making a survey of the Island of Cyprus, near Cacklia, the presumed site of the ancient Paphos.

ROYAL INSTITUTION.—April 12.—W. R. Grove, V.P., in the chair.—'On the Application of the Law of the Conservation of Force to Organic Nature,' by Prof. Helmholtz.

April 19.—Sir R. I. Murchison, V.P., in the chair.—'On Tree Twigs,' by John Ruskin, Esq.

MEETINGS FOR THE ENSUING WEEK.

- TUES. Statistical, 8.—'Agricultural Labourers' Earnings,' Mr. Purdy.
 Royal Institution, 3.—'Modern Music,' Mr. Hullah.
 WED. Society of Arts, 8.—'Reproduction on Glass of Pictures in Enamel Colours,' Mr. Joubert.
 Geological, 8.—'Western Australia,' Mr. Gregory; 'Zones of the Lower Lias, and *Avicula contorta* Beds, &c.,' Mr. Moore.
 Archaeological Association, 8.—'Recent Discoveries at Netley Abbey,' Rev. Mr. Kell; 'Ancient Interments in Somerset,' Mr. Moore; 'Roman Villa, East Isles,' Dr. Palmer.
 THURS. Numismatic, 7.
 Philosophical, 8.—'Anniversary.
 Royal Institution, 3.—'Devonian Age,' Mr. Pengelly.
 FRI. Linnean, 1.—'Anniversary.
 Royal Institution, 8.—'Metamorphosis of Insects,' Prof. Westwood.
 SAT. Royal Institution, 3.—'Language,' Prof. Max Müller.

FINE ARTS

ROYAL ACADEMY.

Mr. Hook's pictures derive much of their interest from the figures they contain, and much of their beauty from the incomparable landscapes which accompany and illustrate the figures. These works are three in number, equal in most respects to anything the artist has yet produced. It may be that long admiration has made us fastidious; but we are inclined to deplore more than hitherto some careless drawing, obvious enough in the figures, and wish for a little more variety of theme from the artist. The first to be noticed is No. 118, *Leaving Cornwall for the Whitty Fishing*, showing a pier in a little fishing-port, a lug-boat lying alongside, getting ready for departure. Into her hold an old man, stooping, pays out the long nets hand over hand, while a second man stows them at the boat's bottom. Some children are watching the operation with interest. An old, long-backed fisherman is casting off the hawser from the post to which it is made fast. A merry-faced urchin, pretty in his red coat, has been brought by his mother to take leave of his father, who lifts him up and kisses him lovingly, though roughly. The contrasted faces of the man and the child are capital studies of character, and beautiful in colour. The careful young wife has also brought quite a load of sea-stocks, Jerseys, and water-

proofs. She is a charming English-looking woman—too young, we think, but pretty as Cornish air could make her. The background is an inlet of the sea and the opposite shore, with white-roofed beach cottages, sloping downs, and the green sea further out, wherein a consort smack beckons the tardy craft as she rises and falls in the quick waves. The picture is remarkably full of colour, bright and effective. The second work by this artist, "*Compass'd by the inviolate sea*," No. 317, shows the fisherman returned, and, in the high summer-time, playing with the child just upon the margin of a lofty cliff awarded with deep green herbage to the edge. The fair young mother is here, too, again, gaily teasing the infant, and delighted with his delight. From over the very edge of the cliff, scrambling up some rough fisherman's path, a venturesome young urchin has ascended, and now bears a mass of long seaweed and tangle triumphantly in his arms. Below, and beyond, to the very horizon, whose height in the picture shows the altitude of the cliff, is the deep, many-hued sea, stretching a long arm, into which goes a distant promontory of pale-green tint, which fades into purple further off. Nothing could be more delightful than the fresh, soft sunniness of the atmosphere, the delicate yet vigorous colour and broad wholeness of this thoroughly English picture. The figures are admirably expressive—the mother and child charming. There is some fine painting in the heaped masses of rock by the side of the last—grey, green, and tawny-lichened as they are. The third work we have to describe (522), "*Sea-Urchins*," shows a couple of idle, sea-side boys, afloat on a huge mooring-block, which drags in the swift running tide at an immense iron ring, such as that to which we see great ships made fast in a harbour or anchorage. These urchins are lazily fishing, or supposed to be fishing; for, with characteristic boyish indolence, they do not seem at present interested in the sport. One fish has been caught, and lies upon the block—a testimony to the transcendent skill of the artist and his fine feeling for colour. The boys are well grouped. Before the block is a deep shadow of green hue, for the opaque mass intercepts the absorption of the light of day, which is so exquisitely represented by this artist in so many of his pictures. He does well to delight in his faculty of expressing this lovely phase of nature, for no one has yet done in any way to be compared with his success. Behind the block is the weltering sea, grey-green, and lighted in its depths, lines of cork net-floats, a cruising fishing-boat, and the shores that dip to the water gently.

Mr. Ansell's "*Hunted Slaves* (59) represents a runaway negro and his wife set upon by three fierce bloodhounds. The man defends himself with a hatchet, and has struck down one of the brutes, who lies yelling on the broad-bladed grass; the others are at bay; the woman crouches behind her husband, whose attitude is given with a spirit that shows all the strength of desperation. The dogs, which are of a monstrous size, are dreadful creatures, with frightful fangs and paws. The execution of this picture is almost as coarse as floor-cloth; but even this is redeemed, in some measure, by the vigour of the design. For the subject the work is excellent. Mr. Redgrave's "*Young Lady Bountiful* (109), a young girl coming to visit a pensioner, who sits at a cottage-door mending stockings, is one of the most satisfactory pictures we have had from him for a long time past. Excepting a feeble grandchild, who stands by the old woman, and a taint of conventionality in the last herself, there is really nothing to complain of in this picture. The little girl is simple, without affectation, and rather pretty. Effect and brightness are gained by keeping the foreground in the shadow of a thick yew-tree, under which we look to a rough cottager's garden, full of sunlight, in which an old stone wall is painted richly and truly, for which let a large currant-bush be studied with applause. We cannot praise this artist's "*Genevieve* (265)—the scene where that lady leaves her infant to provide for itself, which she does, according to Mr. Redgrave, by placing it amongst the dead ground-branches of a beech-tree in such a way that it is certain to fall and break its neck, and so spare all

further anxiety on the part of the tender-hearted doe that we see approaching. The figure of Genevieve, kneeling and wringing her hands, is rather stagey. The feeling for largeness this painter has is well expressed in the beech-trunks, which look solid and gigantic. A "*Surrey Coombe* (742), and "*The Golden Harvest* (755), being simple landscapes, do this artist more credit than his figure pictures in general. Mr. Rosseter has a telling subject in "*Belanguered* (125)—a lady who watches from the loop-hole of a winding stair, holding the hand of an older woman. The expression of eager anxiety is well given in the face of the first. The picture is somewhat heavy and cold, but solid in execution than any we have seen from the artist. He has a more pretentious though less completely satisfactory work in a large picture showing the progress of destruction in an ancient church by some Puritan iconoclasts, styled "*Puritan Purifiers* (277). These are breaking and destroying in a set way, that shows how the designer is as yet incompetent to deal with a subject embracing action on the part of many figures. They do not combine, and have no mutual relation. A man chips at a font with mallet and chisel; a second plasters the sculptures up; a third hews with a hatchet at some wood-carving torn from a shrine; a Roundhead gentleman, seated on the pavement, shows his son the proceedings approvingly. The face of this child is pinched and mean; his mother, leaning over them, has the best and truest head in the picture. The incidents lack motion, and, above all, variety. The execution of this picture is more genuine than any we have seen by Mr. Rosseter. A third work, "*The Race* (359), is by no means equal to the foregoing.

Mr. A. Hughes, whose "*April Love*" all remember with delight, has "*Home from Work* (834), a subject representing the return of a woodman to his home at sunset, just when the children are going to bed. One of these, an infant in a long white bedgown, has dashed out to meet the tall, wrinkled, stalwart man just as he entered the garden-gate, and now, upon the brick pavement at the porch, stands tip-toe for a kiss, its pretty arms eagerly round the parent's rough neck. An elder sister, a sweet English child of twelve, rosy with health and fair with good Saxon blood, looks on, half-proud with sympathy, half-patronizingly, and pleasantly loving in her happiness. The daylight sinks behind the garden-bounding trees in ruddy light, and brings them out against the sky. We think this picture somewhat over-coloured in the half-tints—hence a certain lack of glass-staining character, otherwise it is solidly and broadly painted, and delightful for loving feeling and characteristic expression. The infant is quite kissable.

There is something like an appeal in a clever little work by Mr. A. Erwood, "*The Rejected Picture* (268): a poor girl looking ruefully at her last luckless production. Her expression is good. "*Fresh from the Warren* (267), a rabbit-man trying to deal with a cottager's wife, by Mr. G. B. O'Neill, is a flashy and insincere picture. We have nothing better to say for Mr. J. C. Horsley's "*Lost and Found* (285), a prodigal's return, except that there is more affectation and less meretricious showiness in it, with more melodramatic clap-trap. The scene is a road-side; the returned prodigal is known by the dog, of course; to him rushes the venerable parent, open-armed, entirely heedless of the unpleasant publicity due to certain village girls being present, who whisper, as they do on the stage. Behind is a model cottage, such as we see on drop-scenes, with a setting sun to match, and all the regular accessories. Mr. A. Rankley's picture, "*George Stephenson, at Darlington*—1823 (309), instructing the Quaker Mr. Pease's daughters in embroidery, is tame, but not feeble—weak, but not melo-dramatic. This is a room interior; the great engineer, needle in hand, giving his lessons; the girls affectedly demure and prim in their staid prettiness, their expressions really good. Their father, who sits by, is a miserable doll. Near to this is a very clever and singularly characteristic study of the head of an Arab woman, styled "*The mother of Siera looked out at a window*" (313), by Mr. A. Moore. This, although unsolid,

has great expression.—Mr. W. F. Yeames sends a highly promising but somewhat juvenile picture, styled "*The Sonetto* (330), a lank Italian bard, composing a poem as he paces up and down the open-sided gallery of an ancient Florentine house. He has disarmed himself of his huge lute, and, self-consciously inspired, struts alone, of course within view of all the windows of the neighbourhood. Putting aside the bad Italianism and attitudinizing indicated by the very choice of subject in this picture, it is valuable for most qualities of painting. The character of the face is, indeed, full of feeling for the theme, with excellent expression extremely well painted. The effect of rosy morning on the house-tops and tall mediæval towers of the city, and the general representation of light in the whole work, are worthy of praise. Sir, pray paint us something genuine, something manly, an Italian man, and not an Italian sonneteer—although he be Petrarch himself! Such skilful execution should express something homester than mere sentimentality.—"*Playing at a Queen with a Painter's Wardrobe* (347)—by Mr. J. Archer—shows some children who have dressed themselves up in the robes of an artist's studio. One marches stately before another holding up her train, a fair-haired little one, whose face is highly characteristic. There is great force in this picture, strong, unrefined colour and much dramatic feeling for character.—Mr. F. B. Barwell's "*Hero of the Day* (411),—a volunteer returning home with a prize he has gained as marksman. He leads the horse of his own tax-cart, within which are seated his admiring wife and two children, the last gleefully bearing the "pot." Mr. Barwell has represented very well indeed a sort of volunteer's paradise—an excellent thing in its way. Everybody is happy—everybody is at ease and pleased. In execution this picture is satisfactory, as it testifies to an ardent and conscientious purpose of painting from nature in a general way, without much pretension to science or minute elaboration.

We are disappointed with Mr. Marcus Stone's picture, "*Claudio, deceived by Don John, accuses Hero* (425), ('Much Ado about Nothing'). This is a sort of picture which is to be regarded as the culmination of the art of painting as it is practised for the lids of scented-soap (indeed, all the figures look as if they were made of scented soap) boxes. Glove-boxes of ambitious pretensions are decorated with this kind of art, and its commonest manifestation is to be found on the covers of the bonbon and plum boxes that come from Bordeaux. The whole Exhibition contains nothing more meretricious than this picture. It will ravish the hearts of all the school-girls and maid-servants who may see it; but almost destroys the hope we had in the artist from his last and best picture.—Mr. P. R. Morris's picture, "*The Captive's Return* (432)—some people attending a wounded youth in a boat, cleverly grouped and well drawn—shows a theme to which the painter is not yet equal. The design is good, the flesh rather unsolid, the expressions a little conventional,—some of the background, especially the high mountain-tops above the lake, skilfully studied. The landscape in general seems, while affecting much accuracy, to have been painted at home, a hopeless practice for an earnest artist now-a-days.—There is not an atom of earnestness in Mr. G. Smith's row of seven little pictures, styled "*The Seven Ages* (434-440),—a series of machine-made designs, poorly and flashily painted.—Mr. J. Pettie sends a picture which, with all its thinness and poorness of painting, has much quaint comic character and clever handling; indeed, the handling is too clever, and promises a bad style, unless the young student trains himself with ruthless severity. This work is entitled, "*What d'ye look, Madam? What d'ye lack?*" (537)—a mediæval mercer's apprentice, standing outside his master's booth, displaying a roll of white satin. The fellow is ugly and impudent as he can be, with his bare head, unkempt hair, and the queer worn-out rage of some one else's finery he wears.—Mr. J. E. Hodgson has a clever work on the subject of "*A Visit to Holbein's Studio* (608).—Sir Thomas More and his daughters looking at the famous portrait of Sir Thomas himself. It stands on the easel, before which sits the original, pleased, sedate and

wondering. The charmed daughters stand by, lost in admiration. Holbein, gratified and sturdily sincere, looks on. The expressions are good in all these heads; but, in execution, the flesh is not solidly modelled and rather dirty in tint—would bear a good deal more working on and come out improved. There is much about this picture to be liked, notwithstanding the thin and impatient workmanship it exhibits. Mr. Hodgson may make or mar an artist according as he prefers persistent labour to easy facility of study.—The quasi pre-Raphaelitism in Mr. H. Holiday's picture, *Dante and Beatrice* (649), is obvious enough. It represents the first meeting of the children, poet and lady, at the house of Folco Portinari, her father. They approach each other shyly, after the manner of children; but there is a grave and solemn dignity about Beatrice, and an earnestness in Dante's action and look, which, considering the real beauty visible through the over-dryness of the artist's style—soon to be got rid of, we trust—makes us hope that he may develop into an excellent painter, with feeling for noble and severe beauty that will put to shame much that is meretricious and tricky on these walls. Despite the asceticism, —a not unhealthy sign in a young painter, if the result of earnestness, as is evident here, and not of a mere taste for the bizarre, —the thoughtful observer will see the elegance of these figures, the variety of their expressions, the earnestness and yet reserve of characterization therein. The painting is thin and not at all too elaborate, stiff in drawing, but not in design: this stiffness is the common result of mere set energy, of a strong intelligence that gets locked at first, but with a few throes soon delivers itself. There is little feeling for colour and none for solidity, which rather surprises an observer acquainted with the landscapes Mr. Holiday has before exhibited. If the reader wishes to see the early efforts of two perfectly antithetical minds, let him compare this and the work of Mr. Marcus Stone. In the whole Exhibition there is no picture which promises so much for the artist's future as this work. Mr. Holiday may make a great success or, we are bound to say, a pitiful failure, according as he goes to nature heartily and without any love of mere antiquarian asceticism.

Mr. Lee was certainly inspired by his subject when, to the astonishment of all beholders, he produced his remarkable work, *The Signal Station, Gibraltar, from the Rocks near Breakneck Stairs—the Spanish Mountains in the distance* (16), a huge spire of rock that has been thrust up high into the air edgeways, its sides sloping to the sea on either hand. The very topmost peak is surmounted by the signal-house that looks over the two continents and two seas, the crown of the Pillar of Hercules. From one side a long, steep slope, scarped by the hand of the engineer, slants to the base in a vast inclined plane; on the stark sides of the barren rock, all glaring in the sun, are terraces and levels of enormous shelves and fractures; on the other the faces of huge four-square masses of stone, through which winds the pathway to the lofty peak; lower down, and nearer the front, a few palm-trees have taken root, and spread their broom-like tops at all angles to the sea: looking over the mighty shoulder of the rock, as it were, sheer down many hundred feet, we see the bastions and curtain walls of the fortification penning in the houses of the town; on either side lies the pale-blue plains of the sea, and right away in the distance the Spanish mainland and mountains:—a grand theme made truly grand by extreme simplicity of treatment. The palm-trees, with their deep, warm, green and rough trunks, make a fine harmony of colour with the whitish-grey mass of the rock, rich in many low grades of tint and clear shadows, full of light from reflection. The picture fails only from the want of clearness and purity of colour in the sea, which is sadly opaque; otherwise, it is truly like some poetic picture by a great old master of the best Venetian time.—*Gibraltar—from the Sand-banks on the Western Shore of the Bay, Apes' Hill and the African Coast in the distance* (122), which is as devoid of colour, air and light, as the former is remarkable for those qualities. The opacity and common stoniness

which usually mar this artist's work are here, almost as mischievously as ever. The great rock rises from the plain, but it does not look large; it is distant without softness, hard without strength, loaded with pigment, and yet bad in colour,—in all, chalky and cold as a stone. No. 45, by the same, is only a little less a failure in colour than the last,—*Where the Railway has not yet come*,—a quiet village, with water, some trees which are so strangely deficient in variety of colour about their trunks that really there is nothing to distinguish the elms from the beeches in that respect. The colour of the foliage is warmer than usual with Mr. Lee. *The Breakwater, Plymouth* (242), being a good stony subject, suits Mr. Lee's eye for colour well; accordingly, there is some good effect of atmospheric distance in the long level of the pavement, but, even here, he has missed much colour another artist would have seized with joy. The sea that breaks itself upon the barrier spreads itself onwards to reach the calm within, and the circles it thus makes are well expressed. In general, it looks like a sea of lime-water.—*A Secluded Valley* (342) offers nothing for remark, except that it resembles No. 45 in all its qualities. It is notable that Mr. Hamer's representation of *The Yacht "Fox" becalmed in Pack-Ice* (43), although an arctic scene, is considerably warmer and clearer in colour than any but the first of Mr. Lee's pictures. This is an interesting study of nature, which appears to be rendered with considerable knowledge and fidelity.

The Water Meadows, Sandwich (35), by Mr. J. W. Oakes, shows the wide flats, marked with sunny gleams, through April clouds. This is more varied in colour than is usual with the artist—lacks solidity, however, and depth, but is bright and faithful otherwise.—*A Caernarvonshire Glen* (517), by the same, is a characteristically painted, narrow, rocky pass, filled with broken mist. Down one side of the mountain a brook tumbles hastily, all in brown foam below; the open space is spanned by the vivid rainbow that Mr. Oakes is so fond of. There is a good deal of motion and action, with much genuine quality of surface, in this telling picture. It is impossible to say where it is not like nature, as far as mere character goes; but there its interest ends, for the painter wishes to convey no more. Hence our fear that he may become a mannerist in execution, although there are no signs of such a thing as yet. With such limited views of Art, however, the danger is great. Mr. J. Peel is one of those clever landscape-painters whose very cleverness at times leads him into a trap of showy facility, such as the Boddington School have wrecked themselves upon; but he has a more loyal feeling for nature than to be so completely lost as yet: accordingly, from time to time, we get a picture which aims higher. His *Limestone Scar in Svaldale* (52) shows a rough ruin of rotten rock, with rich herbage forming the foreground, through which we get a glimpse of a distant valley, lying softly in varied sun and shade,—a very praiseworthy and effective study from nature, such as we wish the artist would never depart from. His *On Wimbledon Common* (278) is a capital representation of one of our home scenes—a dashing-given version of sunny mist upon rough land, treated with much truth of effect and colour. The Demon of Manner seems so close at the elbow of Mr. J. Peel, that at all times it is unsafe to commend his works as those of a genuine artist, from whom a good thing is ever to be expected; it is, therefore, with more sincere pleasure that we give him our best word on this occasion.—No. 68, *Ellerbeck Bridge, Yorkshire*, by Mr. T. J. Banks, is an excellent and well-thought-out study of some heather-covered hills, with near herbage, all painted in a low key of colour, but with much naturalistic feeling for air and form and tone; there is a bridge in this picture, which is made to tell very effectively.—No. 70, *The Stream from Neulands, Cumberland*, by Mr. E. A. Pettitt, is a clever but showy sketch of a pretty scene.—*Scene on the Old Mail-Coach Road, near Bettws-y-Coed* (73), by Mr. W. F. Witherington, by its position on the line and light chalkiness of colour, will attract more attention than it merits. The peculiar old-fashioned heedlessness of all the beau-

ties of colour in nature, which followed immediately upon the earliest attempts at giving form to landscapes by means of drawing, with a certain brightness of treatment that must have been immensely astonishing, and not a little offensive to the minds that of yore delighted in the "brown-tree style" of Art, and saw no landscape without a brown tree, is well illustrated by the works of Mr. Witherington. *Lyngmoth, North Devon—the Steamer in Sight* (252), by the same, represents, in a washed-out fashion, one of the prettiest views in the south of England. There is just a perception of sunlight in it, without any power of rendering the same. A tower stands on the beach, by which many people, with carpet-bags, are preparing to leave the dismal-looking place. Anything more feeble than the colour of the grass in this picture it would be difficult to conceive. Another washed-out sunlight is to be seen in this artist's *Harvesting in the Vale of Conway* (331). It is rare, indeed, for us to have to mention the name of Mr. A. Cooper, R.A., but we have great satisfaction in bearing testimony and giving applause to his admirable water-painting and felicitous perception of nature in No. 201, *Duck-Shooting—the Second Barrel*—a sketch in the fens, where the smooth level of a polished stream creeps along, bright as glass, and reflecting a whitish sky with perfect reproduction. This is one of the most truthful sketches in the rooms, the like of which we have never before seen from Mr. Cooper. We linger before it to admire the keen perception of nature in that long mass of greenish tinted cloud that gives tone to the silvery sky, and the loyally rendered reflections in the water from the banks. Take out the vulgar man with the gun, though he is good enough of his kind, and this is a charming landscape.

Mr. T. S. Cooper gives us his cattle in sunny mist, after the manner of Cyp, in No. 221, *Afternoon in the Meadows, East Kent*, an opaque sunlight, a little painty in treatment, with a limited but honest idea of the truth of nature in which this artist, like Messrs. Witherington and Lee, exalts himself above many a pretender to higher things. This picture is flat and hard; the cattle are finely grouped; a bull lying on the ground well designed and expressively characterized. The cattle look almost as little relieved from the background as if they were cut out of cardboard. A far better picture by this artist, as his snow-pieces invariably are, is 441, *Drovers collecting their Flocks, under the Fells, East Cumberland*,—a mountain scene with the great hill-sides looking soft in the fall of snow that comes gently and waveringly down. All the view is covered with white soft snow, through which the flock has come and now stops, while the drover lights his pipe. It is hardly possible to conceive anything more literal and beautiful than the rendering of the hills through the flakes, whose multitudes make a misty softness that hides their outlines. The textures and even the colour of this picture are admirably expressed.—*The Cotter's Cow* (179), by Mr. W. J. Webbe, a young cow browsing and a girl picking nuts by the road side, is well painted and bright, though a little over-tinted.—Mr. H. C. Whate's *Leaf from the Book of Nature* (226),—a glimpse down a ferny glen, all bright and fresh in spring sunlight and soft in the pale-blue haziness of the newly-drying earth and air after a shower, is, although a little spotty in treatment and colour, and rather in want of variety of texture and solidity, constant requirements in Art, really a most delicate and beautifully rendered study of nature, fresh as morning and delightful for the perception of incidental charms ever to be found in such spots—the gently tossing, white flashing fern-plumes, the greyish vistas, the tenderly massed young foliage, the carpet of grass, and many other things refreshing to look at.—*Pevensey Bay and the Camp Hill, Hastings* (233), by Mr. W. Ascroft, —a view over the famous place of the Conqueror's encampment with the Bay of Pevensey in the distance, and that lofty natural watch-tower which must have seen his ships before all—Beechy Head. A level land and sheeny sea at twilight, all glittering beneath the early risen moon that has come before the sun has set, shows in its effective representation

much feeling for nature and the theme.—Mr. N. Lupton has three pictures, which are remarkable for carrying the manner of Mr. Witherington just a little nearer nature, and that is all. They are a little fresher, as from a younger eye, but equally without delicacy, lightness of hand, pure brightness of colour or refined and good drawing. Still it is impossible to say that they are not prosaically and somewhat coarsely excellent. They are: *On the Lluggwy* (227), a name, iteration of which has made us sick enough during late years.—*Early Summer, Scene in Moor Park* (415): for what early summer may be made let us commend the study of nature and Mr. Whaithe's picture to Mr. Lupton.—*The Old Road—a Scene in North Wales* (351).

FINE-ART GOSSIP.—Mr. D. R. Blaine has put out some timely "Suggestions on the Copyright (Works of Art) Bill, now pending in the House of Commons." The chief shortcoming of the Bill appears to be the omission of all provisions for the compulsory registration of a Work of Art as a step to securing copyright. As the Bill stands any registration is dispensed with, and a picture is thereby placed in a different category from an "ornamental or useful Work of Art,"—for the Bill which secures the last so effectually makes registration compulsory. We do not see why this distinction should be made. It is to be understood that as far as the imitation of artists' signatures to pictures goes, Lord Campbell's "Trades Marks Bill" will effectually stop that practice, by treating it as simple forgery. But the question is the Copyright security for the artist against the engraver, the photographer, the lithographer, or graver in general, who filches the design and laughs in the painter's face. Moreover, the purchaser deserves, and, we are ashamed to write, too often requires protection against the artist whose picture he has bought at a price enhanced by the impression that it is *unique*, and finds afterwards, to his amazement and indignation that several "repetitions"—*quasi* "first sketches," "versions," and other petty-tradesman-like productions, made by "assistants," follow one another. The practice of producing these is only too rife. We hold it to be not only dishonest sophistication and ungentlemanly dealing with a purchaser, but, and this appears to have escaped the observation of the parties taking either side of this question, it degrades the painter, by taking from him a motive to practise the highest branch of his art—design; to make new designs when an old one can be sold over and over again is obviously superfluous. Registration would put a stop to these tricks, and secure the purchaser against the fraudulent artist and the honest artist against the fraudulent "graver." The advantages of registration are that it affords proof of originality and proprietorship, and protection against piracy. In the latter case, registration saves the necessity of producing a picture in court, often impossible, or, for secondary evidence, always expensive. Suppose A. signs, and then sells his picture to B. without the copyright. Years elapse; A. dies, and the picture comes into the hands of C. without any signature upon it, and without, perchance, his being able to establish who painted it. C. engraves the picture, and A.'s executors sue him for the piracy of the design. According to the present bill, the foundation of the action would depend on proving that the picture was signed by A. as required by the statute. How is this to be done? The fact may only have been known to A. and B. The former is dead, and the latter may have a strong interest in denying that the picture ever was signed. By registration all these difficulties of proof would be obviated. Artists object to registration because it would give them trouble. This is merely professional affectation in the form of indolence. Registration affords a certain mode of affirming the reservation of copyright by an artist on selling his picture, and, made to run with the possession of the work, may be binding on all after-possessioners thereof. Registration affords a record of artists' title to copyright, unless their contracts for sale thereof appear on the register. In cases of piracy

registration affords evidence of identity, time and place of publication, and author's name. Mr. Blaine states that the Bill, as proposed, contains no provision as to the identity of the work in the copyright may be claimed. Which of the numerous sketches and studies made in the progress of a work is to be secured? The writer judges, and we agree, that it is only in the finished picture the right should lie, otherwise the sale of copyright would be little more than a farce, if a sketch or "reduced version" could be engraved. "As the Bill stands, assuming an artist sells all his copyright in a picture, and makes no special contract that he shall be at liberty to sell his sketches, his doing so would be an act of piracy of the copyright he has sold." Preservation of the right to do this, and making it unlawful to copy such sketches, should be provided for by the Bill. The author thinks that our law should be assimilated to that of France, in providing that an artist's sketches, notes, and professional implements, of great value to himself, but almost worthless in a forced sale, should be protected against distraint for rent, bankruptcy, or execution. There is no provision in the proposed Bill, says the author, for the protection of an artist's employer, who should have the copyright when he employs the artist to execute a certain work. A former Act gives this right to the employers of sculptors and modellers, an important provision for silversmiths, &c. The same right is given under the Ornamental Designs Act. It might be desirable to make it compulsory upon engravers to deposit one proof-copy of a print in the British Museum. We all know how deficient the Print Room is in modern works. So many faults are alleged against this Bill, that the only reason for which we could wish it passed is, that something is better than nothing. We recommend Mr. Blaine's pamphlet to our readers, and careful comparison of it with the Bill as it stands.

At a meeting of the Royal Institute of British Architects, held on Monday last, Mr. Tite was elected President for the ensuing year.

The fifty-first anniversary dinner of the Artists' Benevolent Fund was held on Saturday last, Mr. Beresford Hope in the chair. 823l. 15s. has been distributed to widows and orphans during the year. The total income of the Society amounted to 1,052l. Since its formation 23,040l. has been distributed. About 500l. was subscribed during the evening.

The sum of 27,000l. has been subscribed towards the restoration of Chichester Cathedral, to which the Canons have liberally contributed. 50,000l. will be required to complete the works.

A friend communicates the following notes from Paris:—"With few exceptions, the best men do not contribute to the Exhibition, but the mass of works is considerable—between 3,000 and 4,000, of inferior order. The best pictures are M. Gerome's. His principal work is Phryne before the Tribunal. Phryne stands in the centre, half hiding her face—a most lovely figure; a man has just drawn away her drapery, leaving her nude; the judges are seated in a grave circle, of which you see half; they are draped in red, each with a white fillet on the head, and are wonderful for expression and composition. The draperies are finely drawn, and varied in tint. A second picture by this artist shows two Aurgus meeting, and bursting out in laughter. They are met in a place where the fowls are kept cooped up: one of them is holding his sides, roaring out; the other bears a divining instrument, which suggests a bishop's crozier. The picture has, plainly enough, a political significance. It is in the artist's best style; the humour is excellent. There is a third—Socrates coming to see Alcibiades, who is with Aspasia. This is a very beautiful Greek interior.—Gustave Doré has a large picture from Dante's 'Inferno,' which is an example of the horrible blood-loving taste of the French painters. In the military panoramas, which are very numerous, of Magenta, Solferino, &c., this may be looked over, for they appeal to the lowest of human passions; but in poetic works, such as M. Doré's, it is insufferable to find its great merits stained so deeply as to be hysterically sickening. Decamps' pictures were good, but not up to the mark at which they

are generally put; colour, in all his finished pictures, cloyedness and staid; in the unfinished ones the greys and lights are pure, if crude, and, on the whole, much better. I thought his invention manly and bold, sometimes poetic, but never subtle. Ingres' *La Source*—a girl holding a vase from which a stream is flowing—is lovable and wonderful beyond the power of words to express. Altogether, they (the French artists) are much beyond us in two or three great painters; our average is better, however—a poor consolation. Altogether, the Exhibition is below the standard I had expected, except in the matter of the painters' signatures, which, on every picture, are enormously *grandiose*. I believe the best painters, except one or two, have ceased to exhibit publicly, which accounts for the present state of things."

MUSIC AND THE DRAMA

MUSICAL UNION—TUESDAY, May 21, at Half-past Three.—Exeter Hall.—*Part I.*—*March*, by J. Locat, Piano and Violoncello, Mendelssohn; *Quartet*, No. 1. *Beethoven*; *Solo*, Violoncello and Piano. *Artists*: *Vieuxtemps* (last time this season); *Kies*, R. Blagrove and Parry; *Flautist*, M. Halle.—*Tickets* for visitors, Half-a-Guinea each, to be had of Cramer, Chappell, Ollivier and Ashdown & Parry, 18, Hanover Square.

J. ELLA, Director.

SACRED HARMONIC SOCIETY, Exeter Hall—Conductor, Mr. Costa.—*FRIDAY NEXT, May 24, HANDEL'S ISRAEL IN EGYPT* will be repeated. *Principals*: Messrs. J. B. Rogers, Miss Banks, Madame Saint-Dolby, Mr. Sims Reeves, Mr. Santley and Signor Belletti.—*Tickets*, 3s., 5s. and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

MUSICAL ART-UNION, Organized for the Advancement of Music.—The Members beg to announce *THREE ORCHESTRAL CONCERTS*, at the Hanover Square Rooms, on FRIDAY, May 31; THURSDAY MORNING, June 20; and FRIDAY EVENING, July 5 (the latter with Choir).—*First Concert*, Symphony (Ocean), Adulstein; *Overtures*, Beethoven, Op. 124, and Rossini's *St. George*; *Concerto*, Violin, Herr Strauss, Spohr.—*Orchestra of Sixty Performers*.—*Principals*: Messrs. H. Blagrove, Deichmann, Payton, R. Blagrove, Daubert, White, Stevenson, Crozier, Pollard, Wood, Handley, R. J. Ward and C. Thompson.—*Conductor*, Mr. Klindworth.—*Choir-Master*, Mr. J. C. Ward.—*The Programmes* will be illustrated with remarks by Mr. G. A. Macfarren.—*Tickets* at Messrs. Cramer's (where Stalls may be secured), Ewer's, Addison's, Scott's, Chappell's, Lonsdale's, Ollivier's, Leader & Betts's Music Warehouses.

NATIONAL CHORAL SOCIETY.—FIRST PERFORMANCE OF THE CREATION, Exeter Hall, WEDNESDAY, 22nd inst. at Eight o'clock. Conductor, Mr. G. W. Martin. *Principals*: Madlle. Titicus, Miss E. Wilkinson, Messrs. Wilby Cooper and Lewis Thomas. Organist, Mr. J. T. Cooper. The Choir of the above Society is the largest ever employed in conjunction with a full orchestra in Exeter Hall. *Box*, 5s. 6d. *Stalls*, 5s. 6d. *Numbered Stalls*, 10s. 6d. of the principal Musicians and at the Offices of the Society, 14 and 15, Exeter Hall.

Alboni, Wieniawski, Chas. Halle, Tennant, Lidel, &c., will appear at Signor and Madame FERRARI'S CONCERT, on TUESDAY NEXT, May 21, in St. James's Hall. For full particulars, see Programme.—*Sofa Stalls*, 10s. 6d.; *Reserved Area*, 3s.; *Balcony*, 2s.; *Unreserved Seats*, 1s. *Tickets* at Chappell & Co.'s, 20, New Bond Street; Cramer & Co.'s, and Hammond's, Regent Street; Keith, Frowse & Co.'s, 45, Chesham; and at Austin's, Ticket Office, 25, Piccadilly.

GREAT ATTRACTION.—ONE NIGHT ONLY.—Alboni, Paganini, Ole Bull, Chas. Halle, Catherine Hayes, Louise Vinnini, Lascelles, Stabback, Alberto Laurence, Emily Spiller, Signor and Madame Ferrari, &c., at Mr. TENNANT'S ANNUAL CONCERT, on THURSDAY NEXT, May 24, in Exeter Hall. The concert commences at Eight o'clock precisely.—*Stalls* (numbered and reserved), 7s.; *Reserved Area*, 3s.; *Area*, 2s.; *Orchestra*, 2s.; *Back of Area and Gallery*, 1s. *Tickets* at Chappell & Co.'s, 20, New Bond Street; Cramer & Co.'s, and Hammond's, Regent Street; Keith, Frowse & Co.'s, 45, Chesham; and at Austin's, Ticket Office, 25, Piccadilly.

MADAME ANGELO will have the honour to give a *SOIRÉE MUSICALE*, at the Beethoven Rooms, her first appearance in public, May 22.—*Programme*: *Concerto*, by M. Charles Halle will play *Solos* by Heller and Mendelssohn, and with Herr E. Pauer will perform Chopin's *Rondo Brilliant* for two Pianofortes.—*Sofa Stalls* (Area or Balcony), 3s.; *Balcony Unreserved*, 2s.; *Area Reserved*, 2s.; *Unreserved*, 1s.

ST. JAMES'S HALL.—MR. HENRY LESLIE'S CHOIR.—*THURSDAY EVENING, May 24.*—The Programme will include Mendelssohn's Psalm for an Eight-part Choir, "Judge me, O Lord," a M.S. Psalm, by Ernst Pauer. The Lord's my shepherd; Madrigals, Glee and Part-Songs. M. Charles Halle will play *Solos* by Heller and Mendelssohn, and with Herr E. Pauer will perform Chopin's *Rondo Brilliant* for two Pianofortes.—*Sofa Stalls* (Area or Balcony), 3s.; *Balcony Unreserved*, 2s.; *Area Reserved*, 2s.; *Unreserved*, 1s.

ST. JAMES'S HALL.—MISS PALMER has the honour to announce her *GRAND EVENING CONCERT*, on FRIDAY, May 25. *Vocalists*: Mrs. Sims Reeves, Miss Banks, Miss Palmer, Mr. Sims Reeves, Mr. Lewis Thomas. *Instrumentalists*: Miss Arabella Goddard, Messrs. H. Blagrove, R. S. Stratton, J. W. Pettit. *Conductor*, Messrs. W. Macfarren, H. Baumer, J. L. Hutton.—*Sofa Stalls*, 3s.; *Balcony*, 2s.; *Area*, 2s. and 1s.; may be obtained at Austin's Ticket-Office, St. James's Hall; Miss Palmer, Sherwood Cottage, Park Village, East, N.W.; or the Manager, T. Headland, 9, Heathcote Street, W.C.; and at the principal Musicians.

MISS FANNY CORFIELD'S MORNING CONCERT, Hanover Square Rooms, SATURDAY, May 25. *Artists*: Madame Lemmens-Sherrington, Miss Marion Moss, Herr Molique, M. Pasquel, and Miss Fanny Corfield. *Conductor*, Mr. Arthur T. Leary. *Single Tickets*, Half-a-Guinea; *Family Tickets*, (to admit three) One Guinea; at Messrs. Leader & Cook's, 62 and 63, New Bond Street; and of Miss Corfield, No. 29, Burton Street, Easton Square.

MISS HELEN McLEOD begs to announce that she will give her *SECOND ANNUAL CONCERT*, at the Hanover Square Rooms, on the EVENING of TUESDAY, June 4, when she will be assisted by eminent Artists.—Address 23, Alfred Place, Thurlow Square.

ST. JAMES'S HALL.—TUESDAY EVENING, May 28.—**THE OLD BULL** has the honour to announce that he will give a **GRAND EVENING CONCERT** on the above date, when he will be supported by several Artists of eminence. Accompanist, Herr Wilhelm Ganz. Conductor, Mr. Benedict.—Tickets, 5s. 2s. 1s. each, at all the principal Music-shops, and St. James's Hall Ticket-office.

M. SAINTON'S THIRD SOIRÉE will take place at his residence, 5, Upper Wimpole Street, on WEDNESDAY, May 29. Programme.—Quartet, Haydn, in G, Op. 77; Grand Trio, Beethoven, in B flat; Quartet, Mendelssohn, in C minor. Soloists: M. M. Sainton, Richard Webb, Paganini. Piano-forte, Mr. W. Quintan. Vocalists: Miss Marian Moss and Signor Gardoni, who will sing Beethoven's 'Adelaide.' Solos on the Piano-forte and Violin.—Tickets, Half-a-guinea, to be had of the principal Music-shops, and of M. Sainton, at his residence.

MR. FRANCESCO BERGER'S FIRST GRAND EVENING CONCERT, St. James's Hall, May 28.—Unrivalled Attraction.—A Grand Selection from 'Don Giovanni' in which Sims Reeves, Santley, Louisa Vining and Signor Ciampi (the great Buffo) will appear. Madame Catherine Hayes, Miss Mesent, Ole Bull the great violinist, Lidel and Regondi; Francesco Berger, Benedict, and the Vocal Association (500 Voices).—Stalls, 7s. 6d.; Balcony Dillo, 5s.; Tickets, 2s. and 1s.—Addison, Hollier & Lucas, 20, Regent Street; Austin's Office, 28, Piccadilly, &c.

ST. JAMES'S HALL.—Mr. BENEDICT begs to announce that his ANNUAL GRAND MORNING CONCERT will take place on June 24, under the immediate Patronage of Her Most Gracious Majesty the Queen, H. R. H. the Prince Consort and H. R. H. the Duchess of Cambridge, at the St. James's Hall, on the same scale as in former years, on which occasion, among other works, will be performed Mr. Benedict's new Lyrical Legend, entitled *UNDINE*. Full details will be duly announced. Stalls, 5s. 2s. 1s. each, for which early application is required, to be had of Mr. Benedict, 2, Manchester Square, W.

MR. FRED. PENNA.—EGYPTIAN HALL, PICCADILLY. THE HIGHLY ENTERTAINING CONCERT of the Week. Mr. Fred. Penna begs to announce that he will repeat his New and Popular Entertainment, at the Egyptian Hall, Piccadilly, every Tuesday, Thursday and Saturday, at Eight o'clock. A Morning Performance every Saturday, at Three. Piano-forte, Madame Penna.—Stalls, 3s.; 2s.; 1s.; Gallery, 1s. Box Office, open daily from 11 till 5.

SACRED HARMONIC SOCIETY.—The performance of 'Israel,' yesterday week, cannot be praised too highly. Such an execution of Handel's noblest oratorio can only be heard in England. Signor Costa has wrought on the materials furnished by the Sacred Harmonic Society till the difficulties (and they are many and great) in the choruses of 'Israel' have been overcome. They will ere long be given with as much ease as the 'Hallelujah' or 'Lift up your heads.'—The work, it may be asserted, has never gone with such certainty from first to last in England as now, nor do we fancy it has been ever so thoroughly relished by its audience. We might safely challenge any other capital, when in the prime of its musical prosperity, to exceed this performance in excellence. The *solos*, too, were finely sung. Miss Parepa was the *soprano*; she was sure and effective, as she generally is, though not rising to the inspiration demanded by *Miriam's* chant in the closing scene; and only 'art and part' with many predecessors in not giving all the effect of which it is susceptible to the stately song, 'Thou didst blow,'—the haughty and descriptive force of which has been universally overlooked in our time. Madame Sainton-Dolby was heard to her best advantage. The singing of Mr. Sims Reeves (who was in excellent voice) and the duett by Signor Belletti and Mr. Santley, may be described as perfect.—'Israel' will be repeated on Friday next.

CONCERTS OF THE WEEK.—We may speak less in detail of the Concerts just now 'running' at the Crystal Palace than on those which rely less exclusively on Opera stars and favourite instrumental players. The weight of the Friday entertainments lies on Mdlle. Tietjens and Signor Gighini, with the alternate attraction of Madame Gisi and Madame Miolan-Carvalho—this implying the repetition of known operatic pieces. This day week Madame Alboni sang, and Miss Arabella Goddard and Signor Giulio Regondi played there. Some new Italian artists are in London, of whom mention must be reserved for the moment.—Signor Delle Sedie (a singer of whom it may be recollected favourable reports have reached us from Berlin) and Signor Nacciarone, a new pianist, both appeared at Monday's *Philharmonic Concert*—the latter in Mendelssohn's Second *Concerto*, a choice showing considerable courage, so well known is it in this country, where it has been so often admirably played.

Monday's *Popular Concert*, for the benefit of Mr. Sims Reeves, had a more various programme than usual. Of course the admirable tenor was foremost as the attraction. Of him it may be said, "Once a singer, always a singer"—since, year by year, more of thought, refinement, and

musical experience are added to his style. He was assisted by Mr. Santley, who, too, makes such real progress towards what is best, that we must ask, on what principle his songs are chosen by or for him? Mr. H. Smart's 'Estelle' has been long known as a *contralto* air, and there is really no want of music for his peculiar voice, more substantial than the ballad, which is to get the noisy *encore*,—and without exhibiting which no English vocalist seems willing to present him or her self. The occasion justifies the giving of precedence to what is generally merely an accessory feature of these Concerts. We must add, however, that Herr Strauss, a thoroughly good German violinist, who is quietly but honestly establishing a reputation here, led the quartetts; the last of which was an minor quartett by Schubert, little known, if at all, in this country, and that Miss Arabella Goddard was the pianist.

To notice in detail all the concert music of the past busy week is, of course, impossible. Such points can alone be dwelt on as offer some novelty; as, for instance, at M. Sainton's *Soirée*, the trio in B flat by M. Rubinstein, with Madame Piatti at the piano-forte. We are especially glad of this, from feeling that too hard measure was dealt to both M. Rubinstein and his music when he was in England. On Wednesday evening, too, Herr Blumner, a pianist from Berlin, broke fresh ground, by playing one of M. Henselt's *Concertos* to introduce himself. This we had heard once before (if we recollect right) from Mr. Sloper, but it came on the ear as a complete novelty. How M. Henselt just misses being an original composer we should find it not easy to point out. The want, perhaps, is never in proportion to the elegance of some of his melodies and the extreme difficulty of his passage-music. His place seems to us midway between that of Chopin and M. Halle. Herr Blumner played the *Concerto* very well. We fancy his *forte* may prove in music of a sterner school; meanwhile, he is a pianist above the average, and one whose talent, we fancy, may make him acceptable in England.—Miss L. Barnard and Herr Schlösser received their friends on Thursday, and also Miss Steele.

Yesterday a *Crystal Palace Concert* was given.—M. Halle, too, began to play his way through the thirty-two *solo Sonatas* of Beethoven. Of those which are little heard in public we may offer a word as they pass.—The *Royal Society of Musicians* gave their annual performance of 'The Messiah' last evening. How are times changed since this was looked forward to as one of the leading London festivals!—the interest of the performance being largely eclipsed by the splendid performances of the *Sacred Harmonic Society*.

ROYAL ITALIAN OPERA.—This has been a pleasant week at the Royal Italian Opera; the pleasures of which cannot be described in a few lines. Monday's revival of 'Don Giovanni' was full of 'particularity.' How many years have passed since we have had anything like a hero for the opera it would not be pleasant to tell. The only *Don Juan* deserving the name in our time was Signor Tamburini; and even he, when in his prime, with all the beauty of his voice and remarkable personal advantages, failed to fill the part, from a certain want of nobility,—such, for instance as that shown by Signor Ronconi in his *Cherubino*. We offer this illustration ere recording as amongst strange inconsistencies the utter and entire mistake of the great actor just mentioned when he attempted the part of the libertine nobleman. Not only was the music totally beyond his means, but his personation of the character was very bad from first to last. Little more successful was Signor Mario's usurpation of the part—the grounds of failure being altogether different.—M. Faure's essay was a more than ordinarily arduous one. We are glad to put on record its complete success. There is the modesty of a true artist in this gentleman.—Most excellent was it to hear how every point of Mozart's music had been studied so as to bring out its full effect. The performance was remarkable for certainty, not unaccompanied by the anxiety of one who feels the weight of his responsibility. The part has not been so well acted in London for many a long year—for spirit, high breeding and reckless-

ness of its earlier portions, for courage which the terrors of the last hour could not make quail, it could hardly be exceeded. M. Faure's appearance, too, was striking and distinguished.—Next in the list of praise must come Madame Miolan-Carvalho's *Zerlina*. Her admirable treatment of Mozart's *Cherubino* had prepared us for this; but the classical side of her talent (so to say) was new to her London audience. The style, the accent, the finish, left nothing to be desired. She was singing in perfect tune; and her voice penetrated to every corner of the crowded theatre without the slightest force. Her acting, too, was all that could be wished,—girlish and gay, clear of any affectation. These two excellent French artists have risen in the good graces of our public by their thoroughly satisfactory performances. And when had ever mortal *Zerlina* such a *Masetto* as Signor Ronconi!—so rustic, so jealous, so quaint without farcical disturbance of his playmates. Here was another of those illustrations which Lablache so often gave,—that it is not the length of a part, but the genius of the artist by which the latter makes his effect. In these days, when jealousy and conceit, and the nonsense about 'my business,' go so far towards destruction of any hopes of a play being well cast on the English stage, such a lesson as this is of high value. So far we have only to praise. We cannot admire Madame Penco's *Donna Anna*, which in no scene predominates, as the leading *soprano* part should do. For an opposite reason the *Donna Elvira* of Madame Csillag is disagreeable. She tries to sing her playfellows down,—and as she phrases Mozart badly, without a touch of that true Vienna tradition which Madame Sontag possessed, combined with charm, and which Mesdames Von Hasselt-Barth and Anna Zerr conscientiously exhibited, and as her voice is not agreeable, the result is more importunate than satisfactory. And why, in Drama's name, one may well inquire, must she sing the latter half of her part arrayed in bridal white? This journal has never joined in the admiration of *Leporello*, played by Herr Fornes. To our thinking it was and is too German a 'reading' of a Spanish cowardly valet, which gave to the servant the right to bully his master, rather than to follow him obsequiously yet nimbly. He was singing, however, better in tune than he has done since his arrival.

The above important revival has not been the only operatic event of the week. It is nearly as difficult for a new *Sonnambula* to appear on a Tuesday in London as it was for a new *Don Juan* to try his fortune here on the Monday. As following a Pasta, a Malibran, a Persiani, a Kemble, a Lind, a Viardot (to mention merely the half-a-dozen first-class *Aminas*), it is no joke for one inexperienced in Europe once more to attempt a part, which, pretty and thoroughly sympathetic to the audience though it be, is here known in all its turns and capabilities. Mdlle. Patti, on Tuesday night, was, from first to last, greeted with applause as rapturous as attended the best of her predecessors. Bouquets (a rare sight at Covent Garden, when even an established favourite is in the case) broke out in a thick shower at the end of her first air. The house seemed determined to pass an unanimous vote that she was perfect. We recollect no similar ovation at the Royal Italian Opera. In the midst of such plaudits and recalls and of such enthusiastic talk as 'swept the corridors'—it was hard for those who were less transported (they appeared to be very few), to avoid feeling somewhat dizzy; and such impressions, as are now to be offered, on their part, may seem tame, if not perverse. On Tuesday, Mdlle. Patti struck us as a singular combination of youth and maturity. Her appearance is not unpleasant; her figure is girlish; her voice is already developed to its utmost, if not already fatigued. A blind man might have fancied it the property of a singer past her prime. It is a high *soprano*, well in tune, reaching easily to a flat in *alt*—powerful enough for any theatre; more flexible than fascinating. Her shake is clear and brilliant. She seems to prefer *staccato* changes and ornaments, and, according to the fashion of the day (when the fashion of worn-out singers is to complain of the height of the

pitch), she obviously delights in astonishing her public on the topmost notes of the scale. As an actress, she appeared to us composed rather than full of feeling. What she did was elegant and unaffected; not always, however, appropriate. For instance, throughout her first sleep-walking scene she soliloquized in full voice till the moment when the weary girl lies down to repose.—This was, to our thinking, the best part of her performance. In the rest of it there was nothing to displease, but we failed to discern traces of that sensibility which marks the distance betwixt talent and genius, no matter what the physical means be. In short, we cannot feel so sure, as the world on every side for the moment is, that another first-class artist, or one who may become such, has appeared. "Time tries all." If Mlle. Patti do prove the *rara avis* so long desired—if the sensation of Tuesday be justified in her coming performances—so much the better for all who hear and for all who write on music. She is announced to repeat the part on Wednesday evening next.

This evening Madame Grisi is to sing *Norma*, "positively for the last time." She is, further, to sing *Desdemona*, *Lucrezia* in 'Il Trovatore' once, in 'Don Giovanni' twice, in 'Les Huguenots' twice—in all eight times, as by advertisement. She will sing four times more, says Rumour. In short, she appears resolute to sing to the last of her voice, of her fame, and of the world's pleasure.

MUSICAL AND DRAMATIC GOSSIP.—M. Denery announces sixty-six nights of French Plays at the St. James's Theatre, to commence on Monday next, and to be supported by the following actresses and actors:—Mesdames A. Brohan, Therie, Lemerle, Scriwaneck, Basta, Leduc, Milher, Pommier, Marchal, Martin, Delphine, &c.; Messieurs Berton, Devaux, Rouvière, Gravier, Larien, Maugard, Hoquet, Leduc, Fabien, Bertrand, Rolin, Leduc fils, Henri, Léon Roche, &c.

Dublin Papers record the success in the Irish capital of Miss L. Pyne and Mr. Harrison in English opera.

At the first of the Art-Union Concerts, a Symphony, 'Ocean,' by M. Rubinstein, is announced as about to be performed.

There is no end of new operas in Paris. A one-act trifle, by the Prince Poniatowski, has been produced at the Théâtre Lyrique, for the benefit of M. Bataille.—A new work by M. Théodore Ritter, of which green-room gossips speak in terms of high promise, and another by Signor Alary, are coming at the Opéra Comique.—At the Grand Opéra the want of short pieces to commence an evening's entertainment is so much felt that the Minister who cares for that State establishment has invited authors and musicians to send in works on the scale desired.

"The controversy about the parentage of 'La Marseillaise,' again adverted to in last week's *Athenæum*," writes a Correspondent, "is curious enough, whether the fact established be literal transcript or resemblance. As regards the fate of the air in France, two remarks suggest themselves. When M. Castel-Blaze is cited as an authority, the reader must be reminded of that gentleman's tamperings with music as not calculated to inspire credit in his testimony. Further, sufficient attention has hardly been drawn to the fact, that Rouget de Lisle was a sort of French Dibdin, who set many of his songs to music as well as his 'Marseillaise.'—Next as to the Meersburg Mass, one would like to have the date and authenticity of the manuscript proved beyond doubt; supposing the coincidence so literal as is stated: and this for more than one reason. It is not easy to conceive a melody so secular in the form and spirit of its rhythmical phrases as extracted from German mass-music belonging to the middle of the last century,—a melody which may almost be said imperiously to demand the stanza employed by Rouget de Lisle. Knowing how very few touches are required utterly to change the style of a tune (as in the cases of the 'Groves of Blarney' and 'Scots wha hae'), I still cannot help feeling the style of the patriotic French hymn to be so curiously national as to make it difficult to conceive that any amount of transformation

short of total re-making can have been used with respect to it."

The civil war in "the States" is already beginning to tell on such musical establishments as America possesses. The *New York Musical Review* informs us, in its number of the 27th ult., that at the last Philharmonic Concert there, which aspires to be devoted to classical music, "Miss Brainerd sang Mendelssohn's well-known *soprano* air, 'Infelice,' and, at the end of the concert, 'The Star-spangled Banner,' accompanied by the orchestra, and joined by the whole audience, who were very enthusiastic and saluted the Stars and Stripes, which were lowered from the ceiling, with most vociferous cheering. There is no doubt that this part of the programme was the most effective of the whole entertainment, and was also best performed."

The retreat of some German singers of honour in their own country affords matter for a paragraph. Madame Iachmann-Wagner is said, after the fashion of our own Mrs. Cibber, to be about to change her stage occupation, and, from having been a singer, to become a tragic actress.—The comrades of Herr Staudigl have been arrested in their intention of raising a monument to that great artist by his family, who have desired to take the memorial on themselves.—From Stuttgart tidings come that Herr Fischek (whose career in England began so remarkably and dwindled so suddenly) has been stricken by apoplexy.

There is to be a festival of part-singing at Wesel in Rhenish Prussia, on the 23rd of next month, at which nineteen Societies, numbering three-hundred-and-fifty voices, are expected to sing. On the 15th and 16th, the Bath season at Wiesbaden will set in with a "grand musical and popular Festival."

A memorandum of some prices brought at a sale of "an unusually important assemblage of musical instruments" held the other day by Messrs. Puttick & Simpson, will interest our amateurs of stringed instruments. Violins by Amati went at 12*l.*, 13*l.*, 14*l.*; the choicest one for 49*l.*—François Cramer's Amati, given to him by George the Fourth, for 17*l.* 10*s.*—a Bergonzi violin for 24*l.*—another for 32*l.*—A Guarnerius for 29*l.*—another, by the same maker, from Mr. Goding's collection, called by Paganini "the Giant," brought 58*l.*—a violoncello by Guarnerius, 47*l.*—On the whole, the prices realized were more moderate than we are accustomed to hear of being brought by fine stringed instruments from the hands of the makers named above.

We were attracted to the Marylebone Theatre on Monday night to witness the performance of a Mlle. St. Léon in *Lady Macbeth*;—but the case was one of hopeless imbecility.—We regret to hear of the serious indisposition of Mr. Robson; Mr. H. Wigan now fills his place in 'The Chimney Corner,' at the Olympic Theatre; and Miss Amy Sedgwick is engaged to appear as *Lady Teazle*.—On Friday week, Covent Garden Theatre was made the scene of unusual excitement by the performances for the Royal Dramatic College, which consisted of several fragments and scenes selected as best fitted for the display of numerous artists. Among the more prominent professors who contributed to the charitable entertainments of the evening were Mr. and Mrs. Keeley, Mr. Phelps, Mr. Creswick, Mr. Marston, M. Fechter, Mr. T. P. Cooke, Mr. Buckstone, Mr. A. Wigan, Mr. B. Webster, Mr. Toole, Miss Woolgar, Mr. and Mrs. F. Matthews and Mrs. Charles Young, with several members of the Adelphi company. On this occasion were performed, the second act of 'Hamlet,' three scenes from 'Luke the Labourer,' the last act of 'The Rivals,' the fourth act of 'The Second Part of Henry the Fourth,' a scene from 'The First Night,' and four scenes from 'The Willow-Copse.' A clever dialogue from the pen of Mr. Tom Taylor was delivered by Mrs. Stirling and her daughter, in the characters of Mrs. Bracegirdle's Ghost and the Thalia of 1861; and various Overtures between the pieces were played. All the places were taken, and though some delay was occasioned by the late arrival of the Adelphi company, the audience had full reason to be satisfied with the entertainment provided, and retired at a late hour with every appearance of gratification.

MISCELLANEA

Royal Horticultural Society.—The Council have appointed a Fine-Arts Committee for the decoration of the Gardens, South Kensington, with statuary, vases, &c. It consists of His Royal Highness the Prince Consort, Earl Somers, Earl Ducie, Lord Taunton, Sir Coutts Lyndsay, Mr. Wentworth Dilke, Mr. Henry T. Hope, Prof. Westmacott, and Mr. Sydney Smirke. The Committee met at the Gardens, on Monday, His Royal Highness in the chair, and were engaged in deliberation for nearly three hours. Among the prizes to be competed for at the forthcoming grand exhibition of flowers and fruit, June 5th and 6th, on the occasion of the opening of the Gardens, we notice four prizes, 10*l.*, 5*l.*, 3*l.* and 2*l.*, given by one of the Vice-Presidents for the best three groups of fruit and flowers arranged "for the decoration of the dinner-table." The prizes are open to all comers, and the articles may be exhibited in baskets, vases, &c., of any material; beauty in the arrangement being the test of merit. Ladies are specially invited to compete, and the Council have appointed the following ladies to act as jurors:—The Countess of Shelburne, the Countess of Ducie, Mrs. Holford, Lady Marian Alford, and Lady Middleton. These are, we believe, the first prizes of the kind given at the Society's shows, and we anticipate a good deal of interest from the combination of the designs of the numerous competitors.

Our Old Churches and their Historical Records.—The breathless haste with which so important a measure as the Bill for the Union of Benefices was hurried through Parliament at the very close of last session was little creditable to the legislative dignity of either House. I am not one of the "sentimental lovers of stones and bricks" who were sneered at in the course of the debate; but, as a student of history, I grieve to think of the wholesale destruction of our ancient and interesting churches which the Bill will sanction. "Turn everything into money," seems to be the watchword of the day. To build a towering warehouse is, in the City, the great object of a trader; and the churches which contain so much that is historically important will fall one by one, even their sites being sold and built upon. Perhaps not one in fifty of the Members of either House of Parliament knows anything of the historical memorials of our City churches. Very many of our leading Peers spring from ancestors who either dwelt as nobles in the City or held office there as Mayors and Aldermen, in the days when those places were really places of dignity; and many stately tombs and early records of these ancestors are to be found in the old churches now treated with such scorn. In the House of Commons an attempt was made to exempt four churches from ruin; but any one acquainted with the City knows that these are by no means the first in point of interest. Monumental inscriptions and parish registers are invaluable as materials for history, and, at least, some accurate record of such things should be preserved, if the fabrics which contain them are to be destroyed. How often has the claim to a great fortune or estate been made out by the data afforded by an old inscription or an entry in a register! Some enactment ought to provide that, in every instance of the demolition of a church, an accurate and minute survey should be made of every tomb, monument, inscription, coat-of-arms in stained glass—in short, of everything bearing the character of a record—and an official description of such things should be drawn up and printed, under the express sanction and oversight of the Bishop of the diocese, or of some competent and responsible person appointed by him. For want of such precautions, history and genealogy have already suffered irreparable losses, and the Members of the Society of Antiquaries and of the Historical and Genealogical Societies would do well to look to a question so important to future generations of authors.

J. D.

TO CORRESPONDENTS.—H.—W. W.—R. W. E.—Constant Reader.—J. W. D.—J. E. P.—G. F. B.—E. H. F.—P. A. L.—J. H. W.—J. P.—J. S.—L. M.—received.

Erratum.—Page 636, col. 3, line 33, for "Piest" read "Picut."

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No extra Premium is charged for service in any Volunteer Corps within the United Kingdom, during peace or war. A Weekly Court of Directors is held every Wednesday, from 11 to 1 o'clock, to receive Proposals for New Assurances; and a Short Account of the Society may be had on application personally, or by post, from the Office, where attendance is given daily, from Ten to Four o'clock.

ARTHUR MORGAN, Actuary.

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(SON AND SUCCESSOR OF THE LATE
ANDREW ROSS),

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IMPROVED PHOTOGRAPHIC LENSES,
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WENHAM'S BINOCULAR ARRANGEMENT FOR MICROSCOPES.

ASTRONOMICAL TELESCOPES.

ROSS'S NEW STEREOGRAPHIC LENS.

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To complete our system of Manufacture, and to meet the demand for our Instruments, we have built an entirely new Factory; and whilst we shall thus be enabled to continue our improvements in Manufacture, we shall also concede to our Customers every reduction that we can in Price.

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We have carefully arranged our different forms of Stand with various Object-Glasses and Apparatus, so as to offer Microscopes, more or less complete, at certain amounts, in each instance considerably less than the sum of the individual prices of the several parts, and these we keep constantly in stock.

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This is the only method that has become universal for the purpose of finding Objects.

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In the endeavour to make our Collection of Prepared Specimens complete in every branch, we have lately secured the sole agency for the sale of some most remarkable transparent injections.

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We have a number of Cabinet Specimens of this interesting substance on Sale, the pieces having been selected from a large quantity which we have purchased, and besides being of very fine quality, we are enabled to offer them at prices considerably below the ordinary value.

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NOTICE IS HEREBY GIVEN that the
 ANNUAL GENERAL MEETING of the GREAT
 BRITAIN MUTUAL LIFE ASSURANCE SOCIETY will be
 held at the House or Office of the Society, No. 14, Waterloo-place,
 London, on TUESDAY, the 28th day of May, 1861, at Two o'clock
 in the afternoon; and Notice is also given, that at the
 said Annual General Meeting the following three Directors,
 namely, William Henry Dickson, Esq., William Richard
 Rogers, Esq., M.D., Edward Norton Clifton, Esq., and the
 Auditors, will give away an Exhibition of 500 per annum, tenable
 for three years, at each of the Universities of Oxford, Cambridge,
 and Dublin, to be competed for by sons or nominees of Proprietors
 and Assured Members.
 Dated the 28th day of April, 1861.
 By order of the Board of Directors,
 14, Waterloo-place, London. C. L. LAWSON, Secretary.

ENGLISH AND IRISH CHURCH and UNI-
VERSITY ASSURANCE SOCIETY,
 245, STRAND, LONDON, W.C.
 Capital—£100,000.
 Trustees.
 The Right Hon. the EARL of YARBOROUGH, Lord-Lieut. of
 Lincolnshire.
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 For a trifling extra premium a Policy can be had payable during
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 Every kind of Assurance granted on one or more lives.
 Clergymen and Members of the Universities taken at lower
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 Annuitants on very favourable terms to old lives.
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ESTABLISHED 1837.
BRITANNIA LIFE ASSURANCE
 COMPANY.
 Empowered by Special Act of Parliament, 4 Vict. cap. 9.
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BRITANNIA MUTUAL LIFE
 ASSOCIATION.
 Empowered by Her Majesty's Royal Letters Patent.
 1, PRINCES-STREET, Bank, London.
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 Every description of Life Assurance business transacted, with
 or without Participation in Profits.

Extracts from Tables.

(PROPRIETARY.)				(MUTUAL.)			
Age	Half- Prem. First 7 Years	Whole Prem. Remainder of Life	Yrs.	Age	Annual Prem. 1000	Half- Yearly Prem. 1000	Quarterly Prem. 1000
30	£ 4. 0	£ 2. 0	Yrs.	30	£ 4. 0	£ 2. 0	£ 1. 0
40	£ 1. 10	£ 1. 10	40	£ 3. 0	£ 1. 10	£ 1. 0	£ 1. 0
50	£ 1. 10	£ 1. 10	50	£ 3. 0	£ 1. 10	£ 1. 0	£ 1. 0
60	£ 1. 10	£ 1. 10	60	£ 3. 0	£ 1. 10	£ 1. 0	£ 1. 0

ANDREW FRANCOIS, Secretary.

UNIVERSAL LIFE ASSURANCE SOCIETY.

No. 1, KING WILLIAM-STREET, E.C.
 Established under Special Act of Parliament in 1834.

The Twenty-seventh ANNUAL GENERAL MEETING of this
 Society was held on the 28th instant.
 The progressive improvement in the Society's business enabled
 the Directors to declare the sum of 204,337. 2s. 7d. as the profits for
 the last Five Years, one-fifth of which is divisible among the Policy
 and Share holders, in the proportion of three-fourths to the former
 and one-fourth to the latter. The Directors have however restricted
 the actual division to the sum of 39,382. 18s. 8d., which still
 affords the large reduction of 45 percent. from the premiums of all
 Policies entitled to participate in the profits, being 8 per cent. in
 excess of the reduction of last year. The effect of this reduction
 upon the Interest of Policy-holders will be understood by stating
 that the premium in 1861 upon a policy for 1,000, effected in 1850 on
 the life of a person aged 40, would be reduced this year from 31. 10s.
 to 17. 8s. 6d., and others in proportion.

New Policies were issued during the past year for £147,750 0 0
 Yielding Annual Premiums of ... 4,183 3 11
 Policies have been issued since 1854 for ... 4,644,602 14 11
 The Claims Paid since 1854 amount to the sum of 1,106,896 3 8
 The Amount Assured under existing Policies is .. 3,183,974 14 8
 The Amount of existing Assets exceeds ... 776,000 0 0

By order of the Board,
 M. E. IMPEY, Secretary.

LIFE ASSURANCE.—Special Notice.—The
 next investigation into the Profits of the Department
 of the SOUTHERN UNION INSURANCE COMPANY will be
 made as at 1st August, 1861, and parties taking out Policies after
 that date will participate in the division.
 65, New Police, issued during the year ending 1st August, 1860.
 Thirty days' grace allowed to renew Life Insurances, and 15
 days to renew Fire Insurances, during which time, on payment of
 the premium, the Company hold themselves liable.
 No extra Premium charged for Members of Volunteer or Rifle
 Corps within the United Kingdom.

LONDON BOARD.

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 Solicitors—Messrs. Olverton, Lewis & Peachey.
 A copy of the last Report, Forms of Proposals, and Prospec-
 tuses, may be had at the Offices, 37, Cornhill, London; and of the
 Agents throughout the Kingdom.
 FREDK. G. SMITH, Secretary to the London Board.
 No. 37, Cornhill, London.

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THE EUROPEAN ASSURANCE SOCIETY
 ISSUES POLICIES OF GUARANTEE, at reduced rates,
 for Officials in or under the Treasury, Customs, Inland Revenue,
 Board of Trade, Post Office, Admiralty, and other Public
 Departments, and for Bank and Railway Clerks and Persons in
 Commercial Employment.
 Further reductions in the combination of Life Assurance with
 guarantees. Annuitants granted on favourable terms.
 Forms and every information may be obtained at the Chief
 Office, No. 2, Waterloo-place, Pall Mall, London.

ACCIDENTS OF ALL KINDS,
 AND FROM ANY CAUSE,
 may be provided against by an Annual Payment of 3s. to the
 RAILWAY PASSENGERS' ASSURANCE COMPANY,
 which secures 1000, at death by Accident, or 5s. weekly for Injury.
 NO EXTRA PREMIUM FOR VOLUNTEERS.
 ONE PERSON in every TWELVE insured is insured yearly
 for 1000, by a COLLECT.

75,000 has been already PAID IN COMPENSATION.
 For further information apply to the Provincial Agents,
 the Railway Stations, or at the Head Office, 64, Cornhill (late 3, Old
 Broad-street).
 ANNUAL INCOME, 40,000.
 CAPITAL, ONE MILLION.
 WILLIAM J. VIAN, Secretary.
 64, Cornhill, E.C., January, 1861.

COLLARD & COLLARD'S NEW WEST-
END ESTABLISHMENT, 16, GROSVENOR-STREET,
 BOND-STREET, where all communications are to be addressed.
 —PIANO-FORTES of all Classes for Sale and Hire.

THE CHEAPEST HOUSE for SILKS in
 LONDON is SOWERBY, TATTON & CO.'s, of the
 REGENT-CIRCUS, OXFORD-STREET. Patterns post free.

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OSLERS' GLASS CHANDELIERS,
 Wall Lights and Manteau-piece Lustres, for Gas and Candles.
 Glass Dinner Services for 12 persons, from 71. 15s.
 Glass Desserts ... 31. 6s.
 All Articles marked in plain figures.
 Ornamental Glass, English and Foreign, suitable for Presents.
 Mess. Export and Furnishing Orders promptly executed.
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EPPS'S COCOA,
 (commonly called Epps's Homoeopathic Cocoa).
 The Delicious Aroma,
 Grateful Smoothness, and Invigorating Power of this
 Preparation,
 Have procured its general adoption
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 Desirable Breakfast Beverage.
 Each Packet is labelled—
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ROYAL VICTORIA SHERRY, 7s. per dozen.
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PORT, SHERRY, MADEIRA, &c., 30s. and 34s. per dozen.
 Bottles and Cases included, and Six Dozen free by any Railway
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 Bohemian Glass—Gas Pendants—Chandeliers—Can-
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 Lamp Manufacturers to Her Majesty and the Admiralty, beg to
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 Porcelain—Clocks (brass and gilt)—Lustres in Bronze—
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 SPRING MATTRESS is carefully preserved, but all its essential
 advantages are sacrificed.
WILLIAM SMEE & SONS, having now the entire of the
 Patent Right, are able to announce the following considerably
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 Size No. 1 for Bedsteads 3 feet wide 25s. 0d.
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 Other sizes in proportion. To be obtained of almost all respect-
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ESPECIAL NOTICE should be taken that each Spring
 Mattress bears upon the side the Label, "Tucker's Patent."

LE SOMMIER ELASTIQUE PORTATIF.
 HEAL & SON have patented a method of making a Spring
 Mattress portable. The great objection to the usual Spring
 Mattress is its being so heavy and cumbersome. The "Sommier
 Elastique Portatif" is made in three separate parts; and, when
 joined together, has all the elasticity of the best Spring Mattress.
 As it has no stuffing of wool or horse-hair it cannot harbour
 moths, to which the usual Spring Mattress is very liable; the
 price, also, are much below those of the best Spring Mattress,
 viz.:—
 3 ft. wide by 6 ft. 4 in. long ... £9 5 0
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 4 ft. " " " " " " " " 12 0
 4 ft. 6 in. by 6 ft. 4 in. long ... 3 0 0
 5 ft. 6 in. " " " " " " " " 5 0 0
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 The "Sommier Elastique Portatif" therefore, combines the
 advantages of elasticity, durability, cleanliness, portability and
 cheapness.
 An ILLUSTRATED CATALOGUE of Bedsteads, Bedding
 and Bed-Room Furniture sent free by post on application.
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LIGHT-BROWN COD LIVER OIL,
 Prescribed by the most Eminent Medical Men throughout
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 CONSUMPTION, CHRONIC BRONCHITIS, ASTHMA, COUGHS,
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 IS INCOMPARABLY SUPERIOR TO EVERY OTHER VARIETY.

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 any other kind as regards genuineness and medicinal efficacy."
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 has found that Dr. de Jongh's Light-Brown Cod Liver Oil pro-
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 that it does not cause the nausea and indigestion too often con-
 sequent on the administration of the Pale Oil."
Dr. LAWRENCE, Physician to H.R.H. the
 Duke of Saxe-Coburg and Gotha.—"I invariably prescribe Dr.
 de Jongh's Light-Brown Oil in preference to any other, feeling
 assured that I am recommending a genuine article, and not a
 manufactured compound, in which the efficacy of this invaluable
 medicine is destroyed."

DR. DE JONGH'S LIGHT-BROWN COD LIVER OIL is
 sold ONLY in IMPERIAL Half-pints, 2s. 6d.; PINTS, 4s. 6d.;
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 which will ensure that it is not a cheap imitation, but a
 genuine article, in which the efficacy of this invaluable
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cut the Grass, collect it into a heap (mowing all sweeping), and roll the pile at one end and the same time, and will be used at any season, whether the grass be wet or dry. They are made of various widths, suitable for one man to work, unassisted, up to 100 feet for horse draught.

Copies of Letters from all parts of the country, showing the great saving in labour and time and the improvement in the appearance of lawns effected by these Machines, will be forwarded, post free, with Price-List, on receipt of Application.

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Also, Allen's Barrow Furniture Catalogue of Officers' Bedsteads, Washhand Stands, Canteens, &c., post free.

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A Choice SELECTION of ROMAN JEWELLERY, Bells, and Pearls, Coral, Tortoiseshell, and Lava, Carved Gilt and Enamel. Inlaid Wood and Terra-Cotta Ornaments. Aqua di Follia, di Psyche, &c. All articles are guaranteed genuine. Imported direct by **CESARE SALVUCI**, 22, Jermyn-st., S.W.

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MORFORD-STREET.—SELLING OFF.—In consequence of the Marquis of Westminster's refusal to renew the Lease of the above Premises in connexion with Park-street, JOHN MORTLOCK has been obliged to decrease his RICH STOCK, and is prepared to make a Sacrifice for Cash.—250, MORFORD-STREET, and 58, PARK-STREET, near Hyde-Park.

CHUBB'S PATENT SAFES—the most

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CHUBB'S CASH AND DEED BOXES.

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CHIMNEY-PIECES.—Buyers of the above are requested,

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WAREHOUSE, 15, Fenchurch-lane, London, E.C.—where they

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IRONS, STOVES, RANGES, CHIMNEY-PIECES, FIRE-

IRONES and GENERAL IRONMONGERY, as cannot be ap-

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superiority of the goods. Bright Stoves, with ornate

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Fenders, with standards, 7 lb. to 15 lb.; **Steel Fenders**, 13 lb.

to 20 lb.; **Ditto**, with rich ornate ornaments, 12 lb. to 15 lb.

Chimney-pieces, from 11 lb. to 80 lb.; **Fire-irons**, from 3 lb. to 10 lb.

to 40 lb.—The **BURTON** and all other **PATENT STOVES**, with

radiating hearth-plates.

BEDSTEADS, BATHS and LAMPS.—

WILLIAM S. BURTON has SIX LARGEST SHOW-

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Lamps, Baths and Metallic Bedsteads. The stock of each is at

the largest, newest and most varied ever submitted to the

public, and marked at prices proportionate with those that have

enabled to make his establishment the most distinguished in this

country.

Bedsteads, from 12s. 6d. to £20 0s. each.

Shower Baths, from 8s. 6d. to 25 0s. each.

Lamps (Moderators), from 4s. 6d. to 57 7s. each.

All other kinds at the same rate.

Pure Colours Oil, 4s. 6d. per gallon.

CUTLERY, WARRANTED.—The most

various assortment of **TABLE CUTLERY** in the world, all

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High Iron-handled table knives, with high shoulders, 12d. 6d.

per dozen; dessert to match, 10s.; if to balance, 6d. per dozen;

carvers, 4s. 3d. per pair; larger sizes, from 30s. to 27s. 6d.

per dozen; extra fine ivory, 35s.; if with silver ferrules, 50s. to

60s.; white bone table knives, 6s. per dozen; dessert, 4s.; carvers,

4s. 6d. per pair; black horn table knives, 7s. 4d. per dozen;

desserts, 4s.; carvers, 5s. 6d.; black wood-handled table knives and

forks, 6s. per dozen; table spoons, from 1s. each. The largest

kind in existence of plated dessert knives and forks, in cases and

otherwise, and of the new plated fish carvers.

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readily in every variety of shades, and Overalls; also

Novelties in Dressing or Morning Jackets, Dressing Gowns;

Wrappers lined and quilted with Eider-down for Invalids.

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"Pantaloons de dames à cheval," partially composed of

Chamois, and supply Hats, Gloves, Collars, &c. of the newest

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TUBING.—Many inquiries having been made as to the

Durability of Gutta-Percha Tubing, the Gutta-Percha Company

have pleasure in giving publicity to the following letter:—From

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Second Testimonial.—March 10th, 1853.—In reply to your letter,

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Pump Service, I can state with much satisfaction, if not with

perfectly, Many builders, and other persons, have lately exam-

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first laying down, now several years; and I am informed that it

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Wight."—N.B. From this Testimonial it will be seen that the

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Self-Adhesion, are fixed, without springs or any fastenings, with-

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rendering detection impossible, and last a lifetime. An

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